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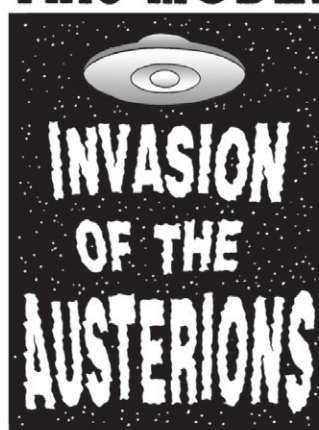
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## THIS MODERN WORLD



by TOM TOMORROW



# THE BUSINESS-TAX DEBACLE

**EDITORIAL** Labor and much of the progressive community worked with downtown and the Mayor's Office last year to craft a pension-reform bill that took away benefits from city employees. The unions came to the table, recognized the city's financial problems and bought into a compromise, even though it took money out of their pockets.

And now big business, with the support of Mayor Ed Lee, wants to reform the local business tax in a way that doesn't bring the city a dime of new revenue (and hurts small business in the process).

In other words, it's fine to seek compromise when it's about cutting workers pay and city costs. When it's about asking big business (and a lot of big businesses, particularly tech businesses, in this town are doing exceptionally well right now) to chip in just a little more, to do the right thing, address the revenue side of the ledger and pay a fair share, the answer is No.

That's not ok — and the supervisors shouldn't go along with it.

The essence of the proposal from the mayor's office (orchestrated in significant part by billionaire Ron Conway) is to shift the city's main

business tax from a levy on payroll to a levy on gross receipts. There are winners and losers in that scenario, and the business community is split: High-tech firms tend to have high payrolls compared to gross receipts, and finance, insurance and real-estate tends to have high gross receipts compared to payroll. So the burden could shift from the likes of Twitter and Zynga, who would pay less, to the commercial office and financial-services sector, which would pay more. In other words, the new business elite likes the change, and the old guard doesn't.

Small business doesn't like it much, either — a lot of the tiniest companies in town now pay no tax at all, and would be hit with at the very least an annual license fee. So the percentage paid by the smallest would go up

You can certainly argue that tech is creating more jobs than other sectors of the economy these days. And while it's fun to watch the Chamber of Commerce and Conway's San Francisco Citizens for Technology and Innovation butt heads (and progressives are looking for ways to exploit those differences), the fight between Twitter and

the Building Owners and Managers Association is a sideshow.

The real problem is that the mayor's plan would be revenue-neutral — that is, the big business community, which has never paid its fair share of the city's tax burden, would be doing nothing at all to help with the structural budget deficits that plague San Francisco. Labor gives up hundreds of millions of dollars. Neighborhoods suffer with service cuts. The poorest San Franciscans give up housing and health care and social services in the name of balancing the budget. And the wealthiest companies in town smirk and say: Sorry, we won't help.

That's a nonstarter. A lawsuit by 52 big businesses over an earlier gross receipts tax, settled in 2001, cost the city as much as \$50 million a year — and at the very least, this new tax should get that back. A plan that doesn't at the very least bring in \$50 million to \$100 million a year of additional revenue from the big operators — tech, finance, real-estate, and the rest — amounts to the proverbial shifting of deck chairs on the Titanic. If the mayor won't move, a grassroots alternative needs to be on the November ballot. **SFBG**

# SF NEEDS HEALTHY HOUSING

BY TOMMI AVICOLLI MECCA

My greatest frustration as a tenants' rights and affordable-housing advocate in San Francisco is that, despite all the good efforts by a lot of good people, we never address the root cause of our housing crisis. We routinely enact laws and ballot initiatives, organize endless demonstrations and elect progressive politicians, but in the final analysis, these efforts are just a Band Aid on a bad system that leaves a lot of people without a roof over their heads.

A few years ago, Brian Basinger of the AIDS Housing Alliance and I pushed "no fast pass to eviction" legislation to stop the eviction of seniors and people with AIDS and other disabilities through the state Ellis Act.

Ellis allows a landlord to override just-cause eviction protections and evict all of the tenants in a building. It's often used by speculators to flip properties — that is, buy them, evict the tenants, and create a tenancy-in-common (where there's the same number of owners as there are apartments). The new owners apply for condo conversion so that, instead of sharing a percentage in the building, they actually own their own units.

No Fast Pass says that if someone uses Ellis to evict tenants, then the building can't convert to condos for ten years. If any of those tenants are seniors or disabled, it can never be converted. The legislation helped. There was a drop in Ellis evictions. Unfortunately, landlords and speculators now employ intimidation, harassment and buy-outs to get rid of tenants, so that they don't have to use Ellis.

It's time to get beyond Band Aids. Housing should be a human right, guaranteed for all, as healthcare is in other nations.

When former Supervisor Tom Ammann realized that 65,000 San Franciscans (15% of the

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population) were without health coverage, he (not former Mayor Gavin Newsom, who takes credit for it) introduced legislation to create what is now "Healthy San Francisco," our city's version of universal healthcare. It's not perfect, but it tackles the problem the way it should be tackled: by making healthcare a human right and not a luxury.

The same needs to be done for housing.

As long as housing is a commodity, affordable only to those who have the dough, there will always be people left out in the cold — literally. Our city has more than 10,000 homeless people, not to mention scores of others living (through no choice of their own) in deplorable conditions. The city builds more market-rate housing than it needs, while units for those below 50 percent of the city's median income fall far short of the demand.

A mandate to house everyone in the city has never been tried. I don't have an exact plan, but a "Housing SF" (like Healthy SF) might be created by pooling together all of our housing resources and aggressively working to pull in more. If the proposed Housing Trust Fund happens, it should be initially used only for those who need it most — the homeless and the poor, remembering that shelters are not housing, even if they're considered such under Care Not Cash.

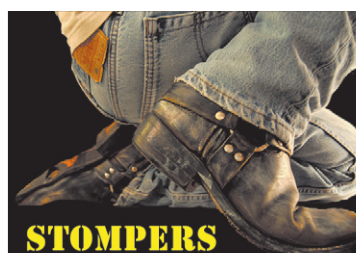
Put a moratorium on market-rate housing. Turn all abandoned properties (both city and privately owned) into affordable units. Raise money by letting the big businesses (including the tech companies) cough up some dough. Use land trusts as much as possible to keep the new places affordable into perpetuity.

It's time to dream big. **SFBG**

*Tommi Aviccoli Mecca, editor of Smash the Church, Smash the State: The Early Years of Gay Liberation, is a longtime affordable housing advocate.*



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## TAX EQUITY

With the business community divided, can labor and progressives force a business-tax reform that actually increases revenue?

BY STEVEN T. JONES  
AND Yael CHANOFF

steve@sfbg.com, yael@sfbg.com

A broad consensus in San Francisco supports reforming the city's business-tax structure by replacing the payroll tax with a gross receipts tax through a November ballot measure. But the devil is in the details of how individual tax bills are affected, which has divided the business community and given a coalition of labor and progressives the opportunity to overcome the insistence by Mayor Ed Lee and other pro-business moderates that any change be revenue-neutral.

Service Employees International Union Local 1021, San Francisco's biggest city employee union, last month launched a campaign demanding that the measure increase city revenue, setting a goal of at least \$50 million, which represents the amount the city has lost annually since 2001 when 52 large downtown corporations sued to overturn the last gross receipts tax. The union is threatening to place a rival measure on the fall ballot.

"This call for it to be revenue-neutral didn't make a lot of sense given all the reductions in city services in recent years," said Chris Daly, the union's interim political director. "It's fair to at least get the

money back that we lost in 2001."

The union and the city recently agreed on a new contract that avoids more of the salary cuts that SEIU members have taken in recent years, but workers could still face layoffs under a new city budget that Lee is scheduled to introduce June 1. Lee, Board of Supervisors President David Chiu, and business leaders working on the tax-reform proposal have until June 12 to introduce their ballot measure.

But they don't yet have an agreement on what the measure should look like — largely because the technology sector (led by billionaire venture capitalist Ron Conway, the biggest fundraiser for Lee's mayoral campaign last year), the traditional businesses represented by the San Francisco Chamber of Commerce, and the small business community are pushing different interests and priorities.

"The technology industry has to realize they have a tax obligation like any member of the business community does," Jim Lazarus, the Chamber's vice president for public policy, told us.

Conway is reportedly using his influence on Lee to push for a model that keeps taxes low for tech companies — even if that comes at the expense of other economic sectors, such as commercial real estate and big construction firms, which

will likely see their tax obligations increase. Yet some Chamber counter-proposals could end up costing small businesses more money, creating a puzzle that has yet to be worked out.

But one thing is clear: The business leaders don't want to see overall city revenue increase. "If there's anything that is unifying in the business community is that it's revenue neutral," small business advocate Scott Hauge told us. "We're not going to increase revenues, that's just a given, so if we have to do battle then so be it."

SEIU and other members of progressive revenue coalition that has been strategizing in recent weeks are hoping to exploit the divisions in the business community and arrive at a compromise that increases revenue, and if not then they say they're willing to go to the ballot with a rival measure.

"We're working on trying to recover what we lost in the 2001 settlement and then some," Sup. John Avalos, who has been working with the progressive coalition, told us. "We have to have something going to the ballot that is revenue generating."

### LABOR'S CAMPAIGN

For labor and progressives, this is an equity issue. Workers have been asked to give back money, year after year, despite the fact that big corporations have been doing well in recent years but haven't contributed any of that wealth to the cash-strapped city. Labor leaders say that after they supported last year's pension-reform measure, it's time for the business community to support city services.

"When we talked about Prop C, we said if our members are doing this with our pensions now, we'll see next year what businesses do with business tax," said Larry Bradshaw, vice president of SEIU Local 1021. "Then we read about secret meetings where the labor movement was excluded from those talks."

Anger over the "secret meetings" of business leaders that Lee assembled to craft the tax reform measure — meetings at which no labor leaders were included — helped inspire the fierce protest campaign that defined the SEIU's recent contract negotiations.

In the first weeks of negotiations, workers were already up in arms. Protest marches at SF General Hospital and Laguna Honda Hospital brought hundreds of hospital workers to the streets. These hospitals serve some of the city's

poorest populations: Laguna Honda patients are mostly seniors on Medi-Cal and General is the main public hospital serving the city's poor.

On April 5, city workers got creative with a street theater protest that involved six-story projections on the iconic Hobart Building. Protesters dressed as rich CEOs and handed out thank-you cards to commuters at the Montgomery transit station. SEIU's "The City We Need, Not Downtown Greed" campaign included a website ([www.neednot-greed.org](http://www.neednot-greed.org)), slick video, and direct mailers portraying CEOs as panhandlers on the street asking city residents, "Can you spare a tax break?"

The most dramatic civil disobedience came on April 18, when more than 1,000 workers rallied outside City Hall — along with several progressive supervisors — and then marched to Van Ness and Market. Protesters blocked the street, resulting in 23 arrests. At that point, increases in health care cuts and pay cuts to city workers were still on the table.

That was followed the next week by hundreds of workers staging noisy demonstrations in City Hall, and then again on May Day when SEIU workers were well represented in actions that took over parts of the Financial District.

In the end, the demands of union representatives were met in the contract agreement. Health care cost increases and pay cuts were eliminated, and a 3 percent pay raise will kick in during the two-year contract's second year, a deal overwhelmingly approved by union members. Labor leaders hope to use that momentum to force a deal with the Mayor's Office on the tax reform measure — which some sources say is possible. Otherwise, they say the campaign will continue.

"We may end up on the streets gathering signatures soon," Daly said. "We need to figure it out in the next few weeks."

### THOSE DEVILISH DETAILS

The Controller's Office released a report on May 10 that made the case for switching to a gross receipts tax and summed up the business community's meetings, and the report was the subject of a joint statement put out by Lee and Chiu.

"After months of thorough analysis, economic modeling and inclusive outreach to our City's diverse business community, the City Controller and City Economist have produced a report that evaluates a gross receipts tax, a promising alternative to our current payroll tax, which

punishes companies for growing and creating new jobs in our City," the statement said. "Unlike our current payroll tax, a gross receipts tax would deliver stable and growing revenue to fund vital city services, while promoting job growth and continued economic recovery for San Francisco."

Daly and Avalos say progressives agree that a gross receipts tax would probably be better than the payroll tax, and they say the controller's report lays out a good analysis and framework for the discussions to come. But despite its detailed look at who the winners and losers in the tax reform might be, Daly said, "We haven't seen an actual proposal yet."

Lazarus made a similar statement: "Nobody likes the payroll tax, but the devil is in the details."

But it's clear some businesses — those with high gross receipts but low payrolls — would pay more taxes. For example, the finance, insurance, and real estate sector now pays about 16 percent of the \$410 million the city collects in payroll taxes. That would go up to about 21 percent under a gross receipts tax.

"Several industries that could face higher taxes under the proposal, such as commercial real estate, large retailers, and large construction firms, felt the increase was too sharp," the report said under the heading of "Policy Issues Arising From Meetings with Businesses."

The report highlighted how the change would broaden the tax base. Only about 7,500 businesses now pay the payroll tax (others are either too small or are exempt from local taxation, such as banks), whereas 33,500 companies would pay the gross receipts tax, which the report identified as another issue to be resolved.

"While some businesses appreciated the base-broadening aspect of the gross receipts proposal, others felt that too many small businesses were brought into the Gross Receipts tax," the report said. Hauge also told us that he fears a tax increase on commercial real estate firms could be passed on to small businesses in the form of higher rents.

"I don't want to see the business community split," Hauge said, although it's beginning to look like that might be unavoidable. The big question now is whether progressives and labor can find any allies in this messy situation, and whether they'll be able to agree on a compromise measure that all sides say is preferable to competing measures. **SFBG**



# CHALLENGING THE DUOPOLY

Green Party presidential candidates lay out their visions during a debate in the Mission District

BY ADAM MORRIS  
news@sfbg.com

On May 12, the Green Party held a presidential debate between Massachusetts physician and longtime progressive activist Jill Stein and comedian turned TV star turned macadamia nut farmer Roseanne Barr. The debate was moderated by Rose Aguilar, host of KALW's *Your Call*, and took place at San Francisco's historic Victoria Theater.

Outside the theater before the event, a battalion of senior-citizen canvassers collected signatures to petition Gov. Jerry Brown to take up single-payer health care. Inside, the audience steadily grew to about 100 people, nearly filling the Victoria, but still was a grim turnout for what was once the Valhalla of progressive politics in America.

The audience was primarily gray; notably absent were the 20- and 30-something Occupiers, indebted students, and underemployed ranks of America's youth, a political class actively courted by the Green Party and its candidates.

Barr read her opening remarks straight from her laptop computer, in a hurried monotone that nevertheless reached a crescendo as she called for "an end to the system of slavery, war, and usury" in America, and pledged to "make getting food to the hungry our final cause." Ending hunger resurfaced later in the debate, when Barr observed that the military could be used to distribute food. She also claimed that "there would be no global warming" if humans chose to get their protein from nuts rather than eating animals. This would only happen, she charged, by getting Monsanto "off the necks of small farmers."

Cribbing lines by turn from JFK and Jesus (via Lincoln), Barr continued, "I beseech the debt creators to ask not what this country can do for them, but what they can do for this country," and asked America to give the 1 percent a chance to be our partners and not our adversaries, "for a

house divided against itself cannot stand."

Stein's opening statement indicted the Obama administration for adopting the policies of the Bush administration and called for a Green New Deal to reform transportation, health care, and environmental standards. Throughout the night, Stein repeatedly invoked the power of grassroots social movements witnessed across the globe, asking the audience to help her and the Greens "go viral" with their message of environmental and social reform.

Both candidates demanded vengeance on Wall Street, with Stein calling for a breakup of the banks and the establishment of public banks. Barr said that current laws allowed for the prosecuting of what she called "the biggest heist in history," which is how she referred to the "transfer of wealth upward" of the last decade. "Everything filthy and disgusting originates right there on Wall Street," she said, "and we want our money back."

On the military, Stein vowed to "bring our dollars home to stop being the exploiter of the world," and to turn the bomber factories into windmill factories for green jobs. Barr warned against the militarization of the police and the dangers of what she called the "prison-military-industrial complex," which she said will be "holding a gun on your neighbor while your neighbor does free labor for a corporation." Barr's condemnation of the prison complex continued into the debate on legalization of marijuana, which Barr said would thrust the "tip of the spear into the beast" of the incarceration industry.

Stein echoed Barr's support of legalization, leaning on her authority as a physician to proclaim that "marijuana is dangerous because it is illegal, not illegal because it is dangerous." As a doctor, Stein also called for a real health care system involving bike-able cities and reform of the FDA to replace the current "sick-care"

system favored by the major parties. Barr said that she too would "lift the curse on single payer universal health care."

The candidates also came out strong in their support of labor reform, slamming NAFTA and suppression of workers' rights. Stein called for "fair trade" over "free trade," faulting the Obama administration for its recent free trade deal with a "union-destroying country" like Colombia. Barr choked up when she told the audience that she is able to "represent the people from whom I came," quickly adding "and I'll fight hard too—I've got balls bigger than anybody." Women's rights also drew fiery proclamations from the candidates, with Stein vowing to "resurrect the Equal Rights Amendment," and Barr stating flatly that "patriarchy needs to go."

The signature issue of the Green Party—the environment—was a minor if constantly underlying thread to the discussion, emerging as a topic only later in the debate. While Stein repeated Barr's jabs at Monsanto and pledged to "deny the Keystone Pipeline on Day 1," Barr grew solemn, acknowledging the possibility that it might be too late to save the environment from impending catastrophes. We would need to learn, she said, to create "a new system that is not money dependent."

Both candidates broke debate protocol on time limits and turns of speech, but the atmosphere was collegial and supportive, with Barr chiming in "yeahs" to many of Stein's remarks. Each woman repeatedly said she "agreed completely" with what the other said. "Our greatest weapon," Barr said, is to "resist the fear they force-feed us," linking her remarks to Stein's claim that "the politics of fear has brought us everything we were afraid of."

Stein railed against a mainstream press that has effectively sequestered discussion of political alternatives. "We do not have a functioning press," she told the audience, "We have an o-press. We have a re-press." She repeated her call for Greens to mobilize online to get the word out about alternative party movements. Barr said that she was being very careful not to bring any discredit to the Green Party. Though biting and at times sarcastic, Barr said she her campaign was "dead serious. And the message is dead serious too." SFBG

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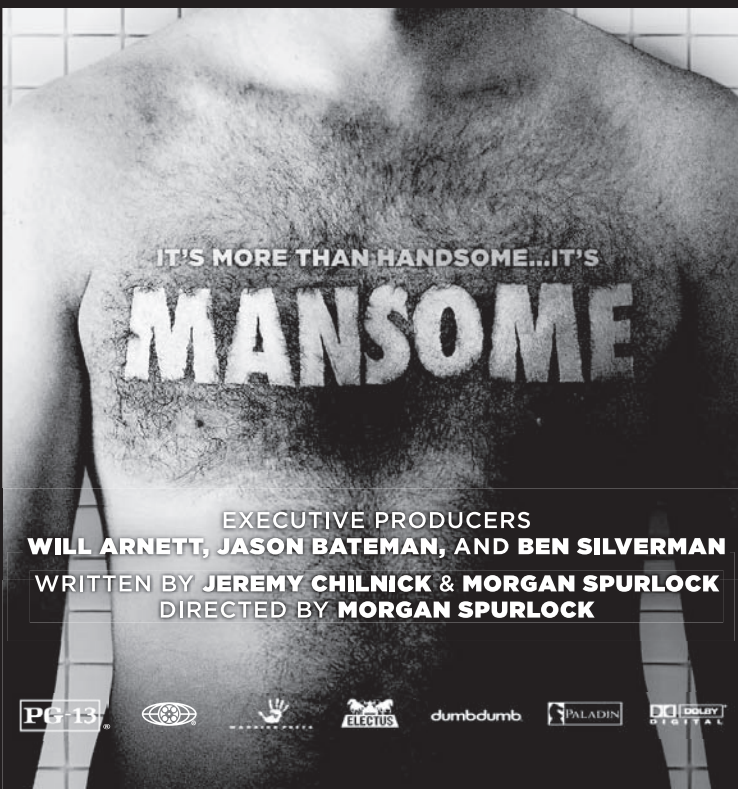
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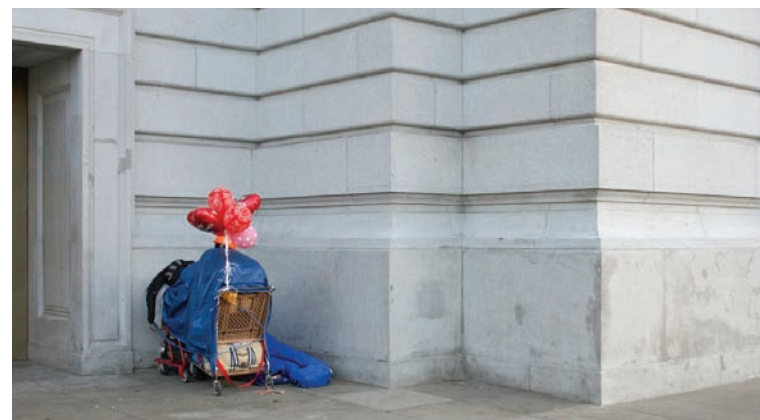
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## NEWS

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**HOMELESS INDIVIDUALS HAVE BEEN DRIVEN AWAY FROM BILL GRAHAM CIVIC AUDITORIUM** | GUARDIAN PHOTO BY LUKE THOMAS

## SONIC ATTACK ON THE POOR

Concert promoter blasts industrial noise at illegal levels to drive away homeless people

BY SHAWN GAYNOR  
 news@sfbg.com

It was 11pm on Thursday, May 3, and the ballet was just letting out. Affluently dressed dance enthusiasts streamed arm in arm down Grove street towards the Civic Center BART station chatting about the evening performance. That night's show of Don Quixote at War Memorial & Performing Arts Center was likely excellent judging by the theater goers exuberance.

As they passed by the Bill Graham Civic Auditorium, a half-dozen homeless people seated along the route begged the procession for change. Across the street and a block down Grove, a few homeless individuals had bedded down for the night in front of the Main Library.

It is these encounters, normal to urban life, that are at the center of a controversial strategy by Another Planet Entertainment, which leases the auditorium from the city, to drive the homeless away. They hope that by blasting a late night sampling of industrial noise through the venue's sound system between the hours of 11pm and 7am, making sleep nearly impossible, the homeless will be discouraged from congregating there.

A women selling the *Street Sheet* newspaper on the corner sums up the social tension that invoked the strategy. "They're doing it to keep the homeless from sleeping there. All these people don't want to see the homeless when they come through here," she said, gesturing to the now thin stream from the ballet.

She had heard the noise over the past few nights and described it as deafening. "The first time I

heard it I thought the building was under construction, then I thought a motorcycle gang was coming through. It is so bad it makes the windows of the building shake."

Another Planet had no comment on the racket and would not say if the strategy would continue. But in an interview with the *San Francisco Chronicle*, company founder Gregg Perloff said the venue has had "an enormous amount of complaints" from patrons about the homeless.

Late at night, police are powerless to respond to such complaints. The city's carefully crafted sit-lie ordinance, which bars people from assuming either of those postures on city sidewalks during the day, is lifted between the hours of 11pm and 7am to satisfy constitutional concerns that have overturned similar ordinances in other cities.

"This it the first time I've heard of a strategy like this used against the homeless," Bob Offer-Westort, civil rights organizer with the Coalition on Homelessness, said of the noise. "It is really problematic for a business to say that people on public property not breaking the law are a public nuisance. It is a intrusion of a private company on public space."

Standing in front of the building late on a foggy night, it's easy to see why the homeless would gravitate to here. The building's huge awning, covering much of the broad sidewalk, must be the easiest place to stay dry outdoors for many blocks. And since the demolition of the city's old central bus terminal last year, it is perhaps the largest dry public space in the city's core.

But is this sonic attack even legal? That's a question that

the Mayor's Office and the San Francisco Police Department, neither of which answered our repeated inquiries, don't seem to want to address.

San Francisco's noise ordinance is a weighty document. Most cities suffice with a paragraph or two to regulate noise, while San Francisco's ordinance runs nine pages. Noise, or rather the relative lack of it, seems of great importance to the city. There is even a city committee on noise.

The reason for the seriousness the city gives the issue of controlling excess noise is expressed in the very first paragraph of the noise ordinance: "Persistent exposure to elevated levels of community noise is responsible for public health problems including, but not limited to: compromised speech, persistent annoyance, sleep disturbance, physiological and psychological stress, heart disease, high blood pressure, colitis, ulcers, depression, and feelings of helplessness."

Many of the cities homeless already suffer acutely from conditions on this list. Asked how an already vulnerable population could be affected by random industrial noise known to (and in this case intended to) cause agitation, Offer-Westort said, "It's crazy to try to create these conditions, they are quite literally trying to create a civil disturbance, and not on their own property, but in a public space."

With the adverse effects of noise pollution well-outlined, the ordinance goes on to state, "In order to protect public health, it is hereby declared to be the policy of San Francisco to prohibit unwanted, excessive, and avoidable noise."

The ordinance pays particularly attention to licensed entertainment venues like the Bill Graham auditorium: "No noise or music associated with a licensed Place of Entertainment shall exceed the low frequency ambient noise level defined in Section 2901(f) by more than 8 dBC."

As a matter of comparison the difference between a whisper and a quiet conversation is roughly an eight decibel increase, a relatively narrow margin. It seems reasonable that if you're standing outside a venue, and the music coming from inside sounds louder than the person talking next to you, the city's noise ordinance has been exceeded.

So motorcycles, saws, and other industrial sounds that were described at the auditorium late at night would range around 100 decibels without being amplified. Amplify it enough to shake the



window in the building, one can assume it's louder than a power tool, louder by far than the noise ordinance permits.

Everyone who has ever held a loud late night event in the city know the consequences of breaking the noise ordinance. A knock on the door by the SFPD that comes with a ticket and the end of your gathering. Do it again in a year and the fines doubles.

The strategy at the auditorium seems to be having some effect, but where the homeless will be shuffled off to is anybody's guess. The reality of the homelessness crisis is there is no place for the homeless to simply move off too. With their numbers in the thousands, only bold political action on behalf of the city's leadership can solve the problem.

"The root of the problem is that people can't afford rent. Everyone who rents in San Francisco knows that it is way too expensive to live in this city," says Offer-Westort. "We stopped creating public housing. Housing has become a commodity, an investment rather than a home, and that has driven up prices."

Passing back through the area later at night, the building was quiet for the moment. A tow truck loads a car out front with a beeping alarm, a motorcycle roars by, a boombox is playing across Civic Center Plaza, a man is yelling around the corner only to be drowned out by a broken wheeled shopping cart clanking by. If this is the normal late night quiet of the streets, it's a wonder the homeless get a moment's sleep at all. But the building itself remains quiet right now.

A lone homeless man has bedded down in front but has not yet fallen asleep. Young and dreadlocked, he tells me that he has been in town only two days and is unaware of the controversial blasts of noise.

"God I hope they don't do that," he said from his sleeping bag. "It's supposed to rain tonight. Why would they do that? As long as you are up before sunrise and move on, who are you bothering?"

And here in front of the auditorium in the middle of the night, with the concert patrons at home getting a comfortable night's sleep, the question seemed valid.

"It's mean spirited. I think that we as society agree noise should be maintained at a reasonable level to not bother your neighbors," said Offer-Westort. "The fact that their neighbors are homeless doesn't mean they are not part of society."

SFBG

## ALERTS

### WEDNESDAY 16

**OCCUPY THE AUCTION**, City Hall steps, 1 Dr Carlton B Goodlett Pl, SF; [www.occupytheauctions.org](http://www.occupytheauctions.org). 1:45pm, free. This event may not be a once-in-a-lifetime opportunity -- organizers at Occupy the Auction have been showing up the City Hall every single weekday since April 27 -- but it's definitely worth checking out. Occupy the Auction works with people facing unjust evictions from their property, including homeowners that have been fraudulently foreclosed on and renters facing eviction because of their landlord's mortgage issues. Talk about focused and effective: this campaign stops the majority of home auctions it targets.

### THURSDAY 17

**BEAUTIFUL TROUBLE & ORGANIZING COOLS THE PLANET**, Sub-mission, 2183 Mission, SF; [www.tinyurl.com/pmpress](http://www.tinyurl.com/pmpress). 7pm, free. This is a book launch for two books at once. *Beautiful Trouble* is part history and part manual for activism, art, and creative protest. *Organizing Cools the Planet* is a pamphlet on environmental organizing that has won praise with the likes of Vandana Shiva and Noam Chomsky. Celebrate the books and rock out to the Brass Liberation Orchestra at this event. There will also apparently be "super special surprise happenings."

### FRIDAY 18

**DECOLONIZED YOGA**, 16th and Mission BART Station Plaza, SF. 5-7pm, free. The Occupy movement in San Francisco is tumultuous and ever-changing, but the yogis and radicals who host decolonized yoga have maintained a calm and consistent outdoor free yoga practice for months now. If you've ever wanted to do yoga for free with talented teachers and guides, and you don't mind doing so on colorful rugs laid out next to the BART steps, decolonized yoga could be the best way for you to decompress Friday evening.

### SATURDAY 19

**MALCOLM X JAZZ ARTS FESTIVAL**, San Antonio Park, 1701 East 19th St, Oak; [www.eastsideartsalliance.com](http://www.eastsideartsalliance.com). Free. Fun for the whole family at a truly grassroots festival by and for East Oakland. The annual festival honors Malcolm X on his birthday and features an impressive lineup of local musicians, dancers and performers and community activists, along with a children's section and food stands.

### SUNDAY 21

**STRAIGHT OUTTA HUNTERS POINT 2**, Bayview Opera House, 4705 Third St, SF; [www.tinyurl.com/kevinepps](http://www.tinyurl.com/kevinepps). 2-5pm, free. The film, a sequel to 2003's *Straight Outta Hunters Point*, once again showcases filmmaker Kevin Epps' ability to capture the mood and story of the neighborhood he grew up in. The film screened in theaters in February, but now Epps partners with the SF Arts Commission for a screening at the Opera House. As Epps said in a press release: "As a filmmaker and activist, this is the most important screening of all, premiering the film in the neighborhood where it all started." The event will also showcase local organizations such as the San Francisco Black Film Festival and will be catered by Old Skool Café.

**ECO-SEXUAL HIKE**, Redwood Park, 7867 Redwood Rd, Oak; [www.tinyurl.com/sprinklemarks](http://www.tinyurl.com/sprinklemarks). 1pm, \$25. Annie Sprinkle has helped shape San Francisco's sex activist and cultural world for years. Now a philosopher of eco-sexuality, Sprinkle will host Kim Marks, owner of a new all-green sex shop in Portland for an eco-sexual hike right here in the Bay Area. Explore the redwoods and your sexuality with this eco-sexy hike.

**LONG HAUL ORAL HISTORY PROJECT: THE RODNEY KING RIOTS**, Long Haul infoshop, 3124 Shattuck, Berk; [www.thelonghaul.org](http://www.thelonghaul.org). 7:30-9pm, free. The Long Haul provides a center for anarchist and radical media and organizing in the Bay Area, and produces the famous *Slingshot* newsletter. They also have an oral history series on the third Sunday of every month, discussing Bay Area events "with people who were there recalling what happened and how lessons we might have learned then could apply to the struggle now." This Sunday, the focus is on the Rodney King riots in the Bay Area, where 1400 were arrested and a 9pm citywide curfew declared all the way back in 1992. **SFBG**

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## WOMEN IN BUSINESS

### KELLY MALONE, WORKSHOP AND INDIE MART

In a tech-obsessed society, our hands navigate today's gleaming gadgets more often than those of yesteryear: a sewing machine, say, or a manual drill. DIY goddess Kelly Malone has spent years trying to change that — and in so doing has created a business that serves as a cultural touchstone for the budding Divisadero Street corridor.

Malone's brick-and-mortar shop is named Workshop (1798 McAllister, SF. 415-874-9186. [www.workshopsf.org](http://www.workshopsf.org)), and it's a place where aspiring crafters receive hours of instruction in oft-neglected skills like sewing, knitting, and terrarium-making — all while drinking Pabst Blue Ribbon and meeting new friends. After receiving an enthusiastic response from her Indie Mart ([www.indie-mart.com](http://www.indie-mart.com)), a handmade craft fair she started six years ago in the backyard of her Mission digs, Malone saw a need for a hub for would-be crafters.

"I wanted to create a space that was super 'hit it and quit it,'" she says. "Where you could come in

and take a class, but you didn't necessarily need to become some expert knitter. A place for people to sit down and get their hands dirty, learn to make something, and get inspired."

Malone started Workshop on scant funding. Instead of relying on bank loans, she looked to her immediate community for investors. "I've started every business without money, which has forced me to really put myself out there and grow my businesses by meeting people and being super-passionate about what I do," she says.

Malone says having a big budget to open her businesses would have been fun, but saving her pennies and having flea markets and garage sales to pay for sewing machines gives her more street cred, DIY all the way.

And like our favorite kind of businesspeople, Malone hardly sees her enterprises as a sterile way to make a quick buck. "I'm never going to get rich off these businesses, but if I get to the point where I can have a couple people on staff like I do now, and have enough to pay bills and go get some beers, hey, that's good enough for me."

(Mia Sullivan)

## CHAIN ALTERNATIVE SPORTS BASEMENT

Although based locally, Sports Basement ([www.sportsbasement.com](http://www.sportsbasement.com)) is technically a chain, as it now boasts four locations: an 80,000 square-foot building at the old commissary in the Presidio, SoMa's brick-and-wood location, a store in Sunnyvale that once mimicked the inside of a computer (look for the remaining "ESC" keyboard sign), and another nearing Mount Diablo in Walnut Creek. But beyond the fact that it offers the only real alternative to national conglomerates when it comes to one-stop athletic and outdoor gear, the retail company is fiercely dedicated to its Bay Area community. Plus, its cozy, with hand-painted cardboard signs detailing specials, comfy couches, and super-friendly staff.

Founder Eric Prosnitz came up with the Sports Basement idea in an effort to create a more personalized experience in an off-price retail outlet, something tailored more closely to Northern California's environment. Products change every week, discounts rule, and employees are encouraged



to treat customers as individuals with a continuum of outdoor lifestyle needs. And the Basement recognizes that it's an expansive company with the power to affect various neighborhoods. Last year, its locations hosted more than 2,000 community groups at 7,000 events, averaging around four events per store per day. Ten-15% of the retail space serves as free community space. Examples: Walnut Creek holds a fundraiser in the form of a kid apparel fashion show, Sunnyvale hosts ASHA for

India, an organization dedicated to providing education for underprivileged children in India; Bryant St. houses the AIDS Lifecycle organization, and Presidio is the meeting spot for Golden Gate Mother's Group — just to mention a few.

Aaron Schweifler, Director of Operations at Sports Basement, says the staff is encouraged to be creatively autonomous, and hopes each store will provide a shopping experience that can "wow" local residents. We are wowed! (Soojin Chang)

## TENANT ADVOCATE GREG MARKOULIS

In 1975, Greg Markoulis of American Industrial Center (2345 Third St., SF. [www.aicproperties.com](http://www.aicproperties.com)) was scouring San Francisco to find a new home for his family's 25-year-old shoe manufacturing company. When American Can Company, one of the city's oldest and busiest industrial complexes, offered an attractive deal on a vacant Third Street building, Markoulis gladly took them up. The new abode reinvigorated the company, transforming it from a street corner location to a community space housing more than 285 businesses — now including graphic designers, commercial photographers, architects, light industrial manufacturers, a winery, a yoga center, a martial arts studio, and a medley of Web-based companies and art collectives. That expansive spirit soon spread, helping to reinvigorate the entire Dogpatch area, which had suffered a lengthy period of industrial decline.

Thirty-seven years later, AIC still keeps the family ethos alive. When making executive decisions,



Greg Makoulis says the company's priorities align much more with how relatives interact with one another rather than those of a typical business. "The ideas of the oldest generation with the most experience are considered first," says Markoulis.

As this side of town is rapidly undergoing gentrification, he could very well have sold the building to a corporation. But he sees his tenants as valuable community members, not just paychecks. Markoulis thrives on finding working solutions to accommodate his tenants, and respects

the fact that people's needs are ever-changing. Markoulis describes AIC's priority to be "giving everyone a stable place to operate in."

In Markoulis' experience, one of the biggest challenges that AIC has faced over the years has to do with the cost and time for newly opening businesses to acquire permits. He hopes to see changes in San Francisco's building and planning department, because he thinks a faster turnaround would help foster employment opportunities. (Soojin Chang)





## SMALL BUSINESS ADVOCATE CALIFORNIA MUSIC AND CULTURE ASSOCIATION

Two years ago, during the climax of the police and regulatory crack-down on San Francisco nightlife that we dubbed the “War of Fun,” the California Music and Culture Association ([www.cmacsf.org](http://www.cmacsf.org)) was formed to advocate for all the club owners, promoters, DJs, and other creatures of the night who create our urban soundtrack and culture.

Since then, CMAC has become powerful advocate on behalf of nightlife, demonstrating an influence on Mayor Ed Lee and other city leaders and promoting an understanding at City Hall of the important role played by nightlife, which a recent Controller’s Office report found accounts for \$4.2 billion in annual economic activity.

“As the recent Controller’s report demonstrated, the small businesses that make up the nightlife economy have a huge impact on the overall economy, and we’re happy the city is starting to realize this,” Alix Rosenthal, co-chair

of the CMAC board, told us.

Now, with the help of newly hired Executive Director Laura Hahn, CMAC hopes to move from playing defense against crack-downs and punitive legislation to playing offense by expanding its membership and developing a proactive agenda that will help nightlife and its purveyors flourish.

“Now that we don’t have our back against the wall, we’re trying to expand,” Hahn told us. “We want to bring it to even smaller business owners like individual DJs, promoters, and individual musicians — the backbone of nightlife in San Francisco.”

But not matter what new realms CMAC gets into, small business advocacy will always be at the core of its mission. As Hahn said, “We want to focus on standing up for the little guys who don’t have people fighting for them in City Hall.” CMAC will host the 2012 San Francisco Nightlife Awards, Thursday, May 31 at Mezzanine, doing even more to bring local nightlife to the fore. (Steven T. Jones)



## READERS’ CHOICE PINK BUNNY

It’s been open less than a year, yet Marina luxury erotic goods boutique Pink Bunny (1772 Union, SF. 415-441-7399, [www.pinkbunny.biz](http://www.pinkbunny.biz)) has hopped into our readers’ hearts — and possibly other parts as well. Founder and CEO Serene Martinez showcases quality adult toys from the likes of Jimmyjane and gorgeous lingerie in a lovely, well-curated space. Union Street, get kinky!



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## CULTURE CHAMPION

### DON ALAN, HEMLOCK TAVERN AND CASANOVA LOUNGE

"I think the challenge for San Francisco is to take care of the venues that its got," says Don Alan of the ever-shrinking live music scene here. Alan has contributed enormously to the preservation of live rock in the City by the Bay with his raucous Hemlock Tavern space in Polk Gulch (1131 Polk, SF. 415-923-0923, [www.hemlocktavernsf.com](http://www.hemlocktavernsf.com)) on the site of former gay bar the Giraffe. He's also a preservationist of dive bar ambiance, opening Mission District favorite Casanova Lounge, full to the brim of attractive indie young 'uns on the make.

Alan got his rock start on community radio in Madison, WI, soon coming to SF and opening storied live bluegrass and jazz cafe Radio Valencia. "We opened the Casanova while we still had Radio

Valencia and we realized that a bar format would work better for live entertainment than a cafe format," Alan says. "We opened the Hemlock in 2001 after we closed Radio Valencia. I was really excited about having a space like this. I was very interested in having a kind of old Wisconsin tavern feel because that's where I grew up. It was perfect for me, finding a space that had a small venue so we didn't have to be concerned about getting 200 people in every night, so we could book the kind of music that we wanted and to have a big enough bar to support that."

"But basically this is a subsidized entertainment operation. The money is made at the Hemlock's bar and the culture happens in the back room with the shows. The culture wouldn't happen without this up here." So go buy a beer or eight, already, and then take in one of those rarer-and-rarer raging shows. (Miriissa Neff)

## EMPLOYEE-OWNED BUSINESS AWARD

### MANDELA FOODS COOPERATIVE

"In high school, all I wanted was there to be a place to find fruits and vegetables," says Mandela Foods Cooperative (1430 17th St., Oakl. 510-452-1133, [www.mandelafoods.com](http://www.mandelafoods.com)) worker-owner James Berk. "I never thought I'd be the one that could provide that. It's an interesting place to be in."

Before the store opened, Berk's native West Oakland was a food dessert. A dependence on convenience stores for nutrition was leading to rampant bad health in his community, so when the opportunity arose to be a part of a for-profit, organic-heavy grocery store in Mandela Marketplace, he took it.

Responding to the neighborhood's request, the shop employs and is owned by community residents. These worker-owners make all the shop's decisions in group meetings, aiming for consensus when it comes to many essential issues.

Now, nearly three years after opening its doors, Mandela Foods Cooperative is a neighborhood staple. The majority of customers live within a radius of a few blocks and come to snap up bestselling items like orange juice, coconut water, and kale (a vegetable Berk said he had never heard of before working at the store.)

Ready-made food is also popular, from full plate meals to sandwiches that neighbors drop in to buy, despite a Subway next door. Though the shop's focus continues to be on organic, naturally-produced foods, worker-owners see a need for a greater diversity of



products: cheap staples alternating with more spendy products geared towards sustainable foodies. Business is stronger than ever right now, too — Berk says the small shop is on pace to break even this year.

So how is it banding with your neighbors to bring the rest of the block ingredients for a healthy diet? About as positive as you'd imagine it to be. "There's a unity here that I'm not accustomed to," says Berk. (Caitlin Donohue)

## ARTHUR JACKSON DIVERSITY IN SMALL BUSINESS AWARD

### CHERYL BURR, PINKIE'S BAKERY AND CITIZEN'S BAND

Cheryl Burr has no idea why her first bakery boss left her 16-year old self in charge of the pastries. "I would never have let a teenager do that at my business!" she chuckles. But really, the guy was showing prescience — Burr and business partner Chris Beerman, who originally shared space in a bakery-bento retail window in Potrero Hill, opened the doors of their Pinkie's Bakery (1196 Folsom, SF. 415-556-4900, [www.pinkiesbakerysf.com](http://www.pinkiesbakerysf.com)) in SoMa nearly three years ago and have been tickling sweet teeth with their skills there ever since.

"I've always been a super-strong personality," Burr tells us, sitting in the sunny table area of Pinkie's. Though the Asian American bread-

smith built a respectable career in high-class kitchens around the city, there came a moment when she wanted to be able to execute her own vision. "I've gotten to this point in my career where I didn't want to answer to anybody."

So she took control of her own trajectory, renting space in a commercial kitchen, starting her own hustle. Burr supplied pies to wholesale accounts, mainly friends of friends she'd met through her years in the restaurant business. Her commercial space is part of a culinary reinvigoration of the neighborhood around Seventh Street and Folsom. Pinkie's is a stone's throw from Bloodhound Bar, Sightglass Coffee, Radius restaurant, Terroir wine bar and more. "There is definitely a sense of community and partnership around here," says Burr, who will sometimes refer to the strip as "Folsoma."

Pinkie's is also a room away from Citizen's Band, Beerman and Burr's freshly-sourced diner. The



same customers that come for Burr's famous levain bread and apple butter morning buns can now also order a dinner of poutine with wild mushroom gravy and crispy pork belly right next door.

"We want to continue to refine what we're doing here," Burr says when asked about her future business plans. Did that young woman on her first baking job envision the success of her own bread basket? She smiles. "I'm not entirely sure what I envisioned, but it's different." (Caitlin Donohue)



## GOLDEN SURVIVOR AWARD

### PHIL'S ELECTRIC

During World War II, Phil Sidari was commissioned to make artificial limbs for disabled US veterans returning home. The shortage of finished goods during wartime also prompted Sidari to begin constructing small appliances out of spare parts. Thus, 61 years ago, Phil's Electric (2701 Lombard, SF. 415-921-3776, [www.philelectric.com](http://www.philelectric.com)) was born. Sidari passed away at the ripe old age of 103, but his friends Vicki and Bob Evans took the reins

in the 1970s when Phil decided to retire. Vicki says the store has gone through quite a few changes over the years, including a relocation 28 years ago from Fillmore Street to a corner near the gates of the Presidio.

The shop is intimate, homey, and entirely a family affair. Bob and Vicki's sons Tom and Ken help their parents run the business and provide excellent customer service to their patrons. Phil's Electric specializes in the repair of vacuums and lamps but also sells coffee makers, blenders, vacuums, razors, and a host of other small electronic

items. Yet the rise of cheap, disposable electronics has made it difficult a business that's founded on, well, fixing things. "In the past, almost everything got repaired, but that's changing," says Vicki. "For example, you can buy a Cuisinart coffeemaker that, after its warranty, there are no parts for it. So you throw it out. Whereas, say 12 years ago, we would have had a part for that and fixed it for you." Phil's Electric also faces stiff competition from the Internet and larger stores. But it does have some advantages. "Internet companies are working out of a warehouse

somewhere, so they don't really have any commitment to the neighborhood or the city or the community," Vicki says. And the unique thing about San Franciscans, according to Vicki, is our interest in supporting neighborhood businesses. "If we moved this to a suburban area, I don't know if we'd have that many loyal customers."

Vicki's favorite part about the business? The human aspect and her autonomy. "You can interact with your customers and really try to be flexible and meet people's needs." (Mia Sullivan)



## SMALL BUSINESS



### GOOD NEIGHBOR SHANNON AMITIN, FARM:TABLE

"People always ask me if I ever consider expanding," Shannon Amitin, owner of farm:table (754 Post, SF. 415-292-7089, [www.farmtables.com](http://www.farmtables.com)) says over the phone, although I swear I can hear his eyes twinkling. "I usually laugh and say, 'Yes, but only if I can find a much smaller space.'"

The joke — or rather the good fortune — here is that Amitin's bustling Tenderloin cafe and restaurant squeaks just shy of 265 square feet, with a large communal table for sharing some of the best gourmet dishes in the area. Those dishes are delectably evanescent: the three-year-old resto's changing daily menu is Tweeted each morning for your rising and shining appetite. Featured as I write this: polenta cake + yukon potato hash + soft egg, asiago + rooftop herb frittata.

"Rooftop"? Yep, farm:table harvests most of its herbs and many greens from its roof, adding a bit of green to the neighborhood. Coming soon, another bit of green in the form of a farm:table parklet, whose funding was secured via, what else, Kickstarter. Farm:table itself has become a community hub for nightlife characters, nonprofit advocates, and office workers.

And yes, there is delicious coffee. Amitin cut his teeth dripping cups of Blue Bottle behind the original's counter, but became disillusioned when Blue Bottle tipped from a friendly experiment into a chain-aspirational juggernaut. "I saw what I didn't want to do," he says. "That's what led me to something small and personal. I have really good people working for me, in a vibrant area, with a crowd that's open to new flavors. I want to keep that magic." (Marke B.) SFBG

## UPCOMING GUARDIAN SPECIAL ISSUES

### BAR GUIDE JUNE 13



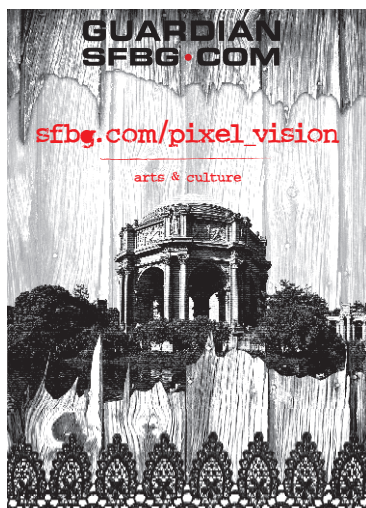
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## HERBWISE

# OBAMA: GAY OK, POT NOT

BY STEVEN T. JONES  
steve@sfbg.com

**HERBWISE** President Barack Obama made big news last week when he became the first U.S. president to state his support for same-sex marriage, taking a states' rights position on the issue and telling supporters "where states enact same-sex marriage, no federal act should invalidate them." So why is his administration so aggressively going after medical marijuana providers that are fully compliant with state law?

As a presidential candidate, Obama said that his administration wouldn't go after medical marijuana patients or suppliers that were in compliance with the laws in the 19 states where medical marijuana is legal or decriminalized, a position that his Department of Justice reinforced with a 2009 memo restating that position.

But then last year, the administration reversed course and began a multi-agency attack on the medical marijuana industry in California and other states, with the Drug Enforcement Administration raiding growers, dispensaries, and even Oakland University; the Department of Justice and U.S. Attorneys' Offices threatening owners of properties involved in medical marijuana with asset seizure; and the Internal Revenue Service adopting punitive policies aimed at shutting down dispensaries that are otherwise paying taxes and operating legally under state law.

Recently, Obama tried to explain his evolving stance on medical marijuana in a Rolling Stone interview: "What I specifically said was that we were not going to prioritize prosecutions of persons who are using medical marijuana. I never made a commitment that somehow we were going to give carte blanche to large-scale producers and operators of marijuana — and the reason is, because it's against federal law. I can't nullify congressional law."

Yet statements like that only reinforce the idea that Obama has a double standard. After all, same-sex marriage is also against federal law, specifically the Defense of Marriage Act that President Bill Clinton signed in 1996. The Obama Administration last year refused to continue defending DOMA in the courts, whereas it has proactively and aggressively expanded enforcement of federal laws against pot.

When I asked Obama's Press Office to address the contradiction, they referred to the Rolling Stone interview, provided a transcript of a press briefing from last week, and refused further comment.

Press Secretary Jay Carney spent much of that briefing discussing Obama's "evolving" position on same-sex marriage, and said the president has always been supporter of states' rights. "He vehemently disagrees with those who would act to deny Americans' rights or act to take away rights that have been established in states. And that has been his position for quite a long time," Carney said.

Assembly member Tom Ammiano, who has sponsored legislation to improve protections for those in the medical marijuana industry and criticized Obama's crackdown on cannabis, said he was happy to hear Obama's new stance on same-sex marriage. But he said that position of federal non-intervention in state and local jurisdictions isn't being following with medical marijuana, or on immigration issues, where the federal government has circumvented local sanctuary city policies with its Secure Communities program targeting undocumented immigrants.

"Good move, Mr. President, now let's work on that states rights issue," Ammiano told us. "I don't want to water down the significance of this, but I do want to treat it holistically."

Ammiano praised House Minority Leader Nancy Pelosi for her May 3 public statement criticizing the federal raids on medical marijuana patients and suppliers, but he said federal leaders should act to remove marijuana from the list of Schedule 1 narcotics, a classification of dangerous drugs with no medical value.

"Pelosi was good to put that statement out, but now we need the next step of changing federal law," Ammiano said.

David Goldman, a representative of Americans for Safe Access patient advocacy group who serves on the city's Medical Cannabis Task Force, called Obama's double-standard hypocritical: "If Obama is affirming federalism and states rights, then he's inconsistent with state-regulated medical marijuana."

But Goldman also said, "Why should we be surprised that politicians take contradictory positions on issues?" **SFBG**

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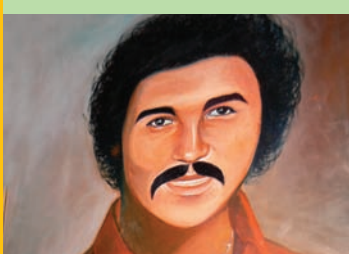
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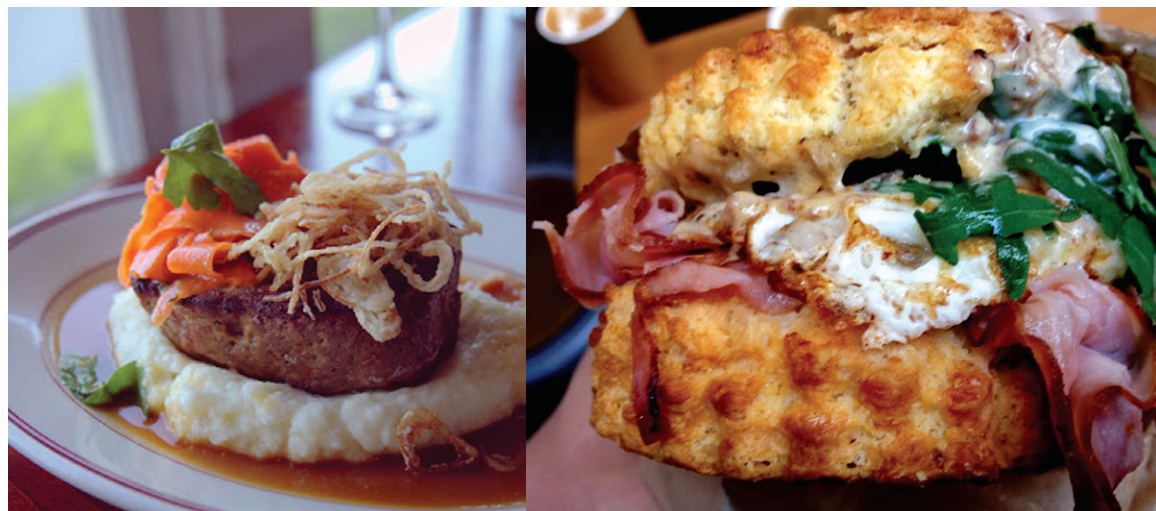
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## COMFORTS OF THE FLESH

BY VIRGINIA MILLER  
virginia@sfbg.com

**APPETITE** Oxtail three ways, a hammy biscuit, gourmet meatloaf... comfort comes in each of these forms at new spots (or in the case of Presidio Social Club, with a new chef) in meat dishes for breakfast, lunch and dinner.

### BREAKFAST: HAM HEAVEN

Prather Ranch is to be commended for raising sustainable, humanely-reared meats with a whole-animal (let no part go to waste) sales model. I've long enjoyed sausages and quality meats from the Ferry Building butcher. A few months ago, Prather opened American Eatery, providing meats to go in drool-worthy dishes like Chuck Wagon chili (\$6.50), a mixture of pork, pinquito beans, sharp cheddar, scallions and sour cream, or Munich-style white bratwurst sausage (\$7) with whole grain mustard sauce and sauerkraut.

American Eatery executive chef Erica Holland-Toll came from the former ACME Chop House and Lark Creek Inn. Long using Prather Ranch meats at her restaurants, she was well-qualified to oversee the Ferry Building menu. Breakfast is playful with unusual offerings like braised pork scrapple (\$8), a traditional Pennsylvania Dutch mix of pork trimmings, cornmeal, flour, and spices in a sort of panfried loaf. Burgers tempt, even at breakfast, particularly The Stonebreaker (\$12), laden with cheese curds and meat gravy.

I go for maple-smoked ham. Try it on an Acme Torpedo roll (\$10) joined by avocado and Eatwell Farms egg, perfected with basil and cheese curds. I'm particularly smitten with the maple-smoked ham and cheese biscuit (\$8). The thick

biscuit cushions Prather Ranch's thinly shaved slabs of ham, San Joaquin Gold cheese, a fried egg and red eye gravy mayo. Biscuit Bender's flaky buttermilk biscuit is the right choice. A local baker whose biscuits can also be found at Mission Cheese and Hollow, Bender wisely makes larded and non-larded versions. Ah, lard! Kudos for keeping tradition alive. I devour the sandwich with a Blue Bottle cappuccino, then sigh with contentment.

**AMERICAN EATERY** Ferry Building, SF. 415-391-0420 [www.prmeatco.com/american-eatery](http://www.prmeatco.com/american-eatery)

### LUNCH: OXTAIL THREE WAYS

The Civic Center's O3 Bistro and Lounge opened in January in the former, transformed California Pizza Kitchen. The sleek, open space in tones of black, silver, and purple exudes an Asian cosmopolitan feel with open windows offering a view of busy Van Ness Ave., not an obvious foodie stretch. While there's a range of small plates (\$7-12), including hoisin-glazed short ribs and ahi tuna crudo, dinner adds on pricier (\$18-28) entrees such as seared scallops with lobster garlic noodles.

It's fall-apart tender braised oxtail that calls out to me. At lunch there's oxtail hash (\$13), a mixture of caramelized onions, roasted red bell pepper, and russet potatoes over kimchi dirty rice, topped with bacon dust and a fried egg. At both lunch and dinner, find it in wonton shell tacos (\$8-10) with jicama slaw. Does it get much more comforting? At a recent lunch I indulged in an oxtail grilled cheese sandwich on thick, rustic slabs of bread, sweetly glorified with five spice raisin jam. Braised oxtail any which way? Bring it on.

**O3** 524 Van Ness Ave., SF. 415-934-9800, [www.o3restaurant.com](http://www.o3restaurant.com)

### DINNER: (SORTA) LIKE MOM WOULD MAKE

Possessing one of the more beautiful, unique SF dining rooms, Presidio Social Club is set in a 1903 military barracks like a sunny, white, 1940s clubhouse with hints of red and chrome. Grabbing a bar stool for an Anejo Sour or Aviation from bar manager Tim Stookey and crew is a timeless respite. The rotating barrel-aged menu pleases, particularly the Aged Reasons Rye: rye, Punt e Mes vermouth, Cointreau, orange bitters.

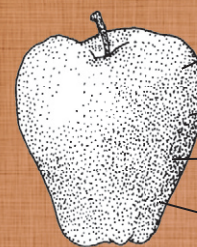
New chef Wes Shaw hails from Texas, working with longtime chef-owner Ray Tang on a new menu that doesn't neglect PSC classics like a Dungeness crab Louis sandwich (\$18) or above-average mac n' cheese (\$10). But he also adds vitality with TX nods, like 8-hour smoked brisket on Tuesdays or marinated calamari, kicked up with butter beans and chiles. Fresh Monterey sardines (\$10) come flaky over chickpea puree, shrouded in celery, while cracked Dungeness crab or a platter of oysters (Thursdays are \$1 oysters, 4-7pm) remain ideally suited eats in PSC's crisp space.

Surprisingly, two vegetable sides (\$6) are among my favorite menu items, both deftly prepared, as fresh and healthy as they are palate-satisfying. Broccoli di ciccio is tossed in lemon with garlic and chiles, while smashed peas in mint oil are brightly seductive. How about that meat? One of the best dishes on the menu remains classic meatloaf (\$17), infused with new life — a seemingly bigger slice than I remember in years past. Like mom would make if mom was a gourmand, the juicy, meaty loaf rests atop a sea of mashed potatoes, crowned with slivered carrots and fried shallots for a pseudo-light finish. **SFBG**

**PRESIDIO SOCIAL CLUB** 563 Reger, SF. 415-885-1888, [www.presidiosocialclub.com](http://www.presidiosocialclub.com)

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A resource guide for your vegetarian restaurant and shopping needs!

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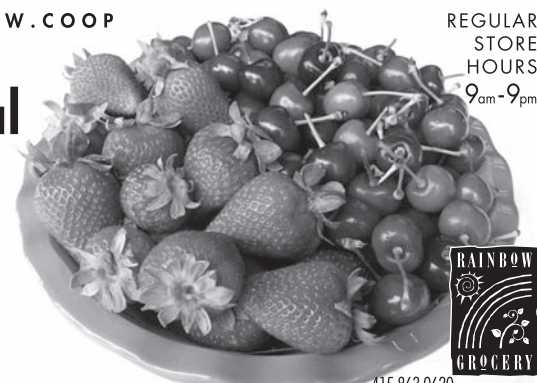
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# SICHUAN HEALING

BY L.E. LEONE

le.chicken.farmer@gmail.com

**CHEAP EATS** Hedgehog tried to play flag football with my pink team, and before the game even started she broke her wrist, both bones, and had to have surgery.

All she did was trip over her feet and fall wrong.

Boom: Titanium rods.

The week that week was hard, and then it was Tuesday again and I was going to play flag football with my pink team without her, after dinner.

"Whatever you do," she said, over my first-ever attempt at a summer gumbo, "don't get hurt."

The advantage to being a complete and total lifelong klutz, I assured my Hedgehog, is that you get really good at falling. Your body just knows where to go, and how to hit. "You wouldn't understand," I said.

And it's true: Hedgehog is solid. Grounded. She never even drops anything, let alone drops. Whereas I am bruised and scraped all over, all the time, but have never (knock knock) broken a bone.

My gumbo was good. A little over-okra-y, and not juicy enough, but —

I'll get it down. Next time.

"Don't. Get. Hurt," Hedgehog said again when I kissed her and left her on the couch with everything she would need for the next couple hours: ice pack, ice water, open pain-pill bottle, and baseball on TV.

I promised I wouldn't get hurt, then went and threw my 49-year-old body around the football field. I played offense and defense, but not special teams, because that's where, yeah, I do tend to get hurt.

And, as you know, I couldn't. For at least another week, I was going to have to take care of Hedgehog. Do all those two-handed things that need done, in life. Drive her to work, to the doctor. Wake up with her at night, there-her, and go get more ice.

We won! Nobody got hurt! Not even me! We're 2-0 now.

I was T-boned pulling out of the parking lot. Don't be hurt, please, don't be hurt, my head said to my body as we 360'd across three lanes and crunched onto the neutral ground.

What the world needs now, as far as Hedgehog and me are con-

cerned, is a new favorite Chinese restaurant. That's not going to happen in New Orleans. For one thing, we no longer have a car to go out and eat with. For another, it's just not going to happen. It isn't. Like me getting hurt. (I didn't.)

Our new favorite Chinese restaurant is in San Francisco, and we can't wait to be back there, home home, at Sichuan Home in the Richmond. Poor Hedgehog. The broken wrist, the broken car, me for a partner, and she hasn't even eaten at Sichuan Home yet.

Yet, it was she who referred to it just now, over lunch (left-over gumbo) as our new favorite Chinese restaurant. That's because she knows. That's because I can't shut up about it, ever since I've been back — how the fried calamari was almost all tentacles, and just perfectly crispy, exploding into salty, spicy holidays on your tongue.

Well, mine.

Oh, and the special vegetable combo, which was an unlikely mix of taro root, lotus root, and sweet potatoes, all slivered into a nest of little sticks — orange, tan, and green. Such a strange and wonderful variety of textures, colors, and tastes. And sweet potatoes are Hedgehog's favorite kind of potato.

The chicken salad, which is warm and lettuceless, and the spicy beef ribs with baby almonds are other must-haves.

Must not necessarily have include "pig blood, fish fillets & intestine stew."

But, honestly, this is a great little no-frills, awesome-food, and extensively-menueed kind of place. Over 150 things. Friendliness ... "nutritional mutton soup" ...

Props to my secret agent lady, Sal the Pork Chop, for turning me on to it, and for eating there with me, and for reminding me what we ate when I texted her just now and asked — not to mention what I thought about it.

I mean, I didn't get hurt, but, really: where is my mind? **SFBG**

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**"LOW DOWN"  
SEE THU/17**



**WEDNESDAY 5/16**

**"ANDY COHEN: BRAVO'S  
MAN OF MOXIE"**

Without Andy Cohen, there'd be no Bethenny and no NeNe. The world would know nothing of Vicki's "love tank" or pinot grigio-chugging Ramona. In addition to unleashing the *Real Housewives* series, Bravo's Executive Vice President of Development and Talent (or "talent," as the case may be) also exec-produces *Top Chef* and hosts his own talk show, the gleefully goofy *Watch What Happens Live*. Now, Cohen's an author, with *Most Talkative: Stories from the Front Lines of Pop*



*Culture*, a breezy autobiography detailing his life in showbiz, from early run-ins with the Bakkers and the Buttafuocos to the many, many Housewives. The book's stuffed with dish — expect even more when Cohen takes the Castro stage. (Cheryl Eddy)  
7:30pm, \$25–\$80  
Castro Theatre  
429 Castro, SF  
www.commonwealthclub.org

**WEDNESDAY 5/16**

**THE DANDY WARHOLS**

On "Enjoy Yourself" off 2012's *This Machine*, a posturing singer

looks back enviously: "I used to be cool/used to be a fool/Too cool for rules man/too cool for school." Call it a rockers lament. But once the rest of the band drowns the whiner out for a shout along chorus — "So look at yourself/Enjoy your health/Let everybody else be everybody else/and really enjoy yourself now" — it becomes something else: the pull-your-head-out-your-ass and feel good song of the summer. The eighth studio album in eighteen years for Portland, Oreg.'s the Dandy Warhols, *This Machine* finds the band learning from the past and aging gracefully. (Ryan Prendiville)  
8pm, \$25  
Fillmore  
1850 Geary, SF  
(415) 346-6000  
www.thefillmore.com

**THURSDAY 5/17**

**"LOW DOWN"**

Alex Ketley and Ben Levy: two choreographers, both ambitious, fiercely talented, and willing to go where ever ideas take them. So where are they going? Ketley, in addition to darting all over the country doing commissions, has a flair for the far-out. A few years ago he choreographed the California landscape; he has also created a work in which he danced the syntax of a Carol Snow essay. Levy, whose company celebrates its first decade this weekend, has created edgy dances from the disarmingly comedic to the lurking nightmares. Bringing together these so very different guys is a desire to challenge their own craft by subjecting it to a collaborative process neither of them has tried previously. That just may be enough for a piece they call "Low Down." (Rita Felciano)  
Thu/17-Sat/19, 8pm; Sun/20, 2pm,  
\$18–\$50  
Z Space  
450 Florida, SF  
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www.zspace.org

**THURSDAY 5/17**

**"BROKE & CLASSY:  
BROKE-ASS STUART'S  
10 YEAR ANNIVERSARY  
OF LIVING IN SF"**

I doubt Stuart Schuffman is so broke-ass anymore. The man has written frugal culture guides for San Francisco and New York City, he's got a popular blog chock full of fun things to do for penny-pinchers, and he has trotted around the



country profiling artists and musicians on his own IFC show. Surely that qualifies as a media empire, right? But I can't begrudge B-AS. He opened my eyes to the tasty treats of the Tamale Lady and created that pick-me-up mantra: "You are young, broke and beautiful." Local musical acts usher in 10 years of Stuart's low-money living in San Francisco. (Kevin Lee)

With Judgement Day, Birds & Batteries, Rach W and DJ Carnita  
8pm, \$3, Must RSVP  
Public Works  
161 Erie  
(415) 932-0955  
www.publicsf.com



**THURSDAY 5/17**

**ANE BRUN**

Norway's Ane Brun is perhaps best known in the U.S. to Peter Gabriel fans, having opened for his recent New Blood Tour. But an award-winning songwriter in Europe with four studio and two live albums so far, Brun deserves attention here for all her work, including most recent release, *It All Starts With One*. Not only a showcase for her majestically touching voice set against gently pulsing rhythms and sparse orchestration, the album also features guests Jose Gonzalez on the entrancing "Worship" and First Aid Kit adding backup vocals to the rolling percussion "Do You Remember." (Prendiville)

With Gemma Ray, Elin Ruth Sigvardsson  
8:30pm, \$14-16  
Great American Music Hall  
859 O'Farrell, SF  
(415) 885-0750  
www.slimspresents.com

CONTINUES ON PAGE 18 >>



## FRIDAY 5/18

### SLEEPY SUN

Sleepy Sun emerged in 2009 after creating an LP laden with distorted guitar lines, fuzzy vocals, and compositional head nods to Led Zeppelin best taken with psychedelics and '70s nostalgia. While *Spine Hits* (2012) features some serious reverb, the album the group released three years later calls to mind '90s alt rock and the open road; with tracks that feel like epic love ballads after odes to outdoorsy adventure. Lead vocalist Bret Constantino has called his band's changing sound its "natural evolution." And judging by the genuine, passionate voice and catchy, seamlessly constructed melodies *Spine Hits* purveys, I don't doubt him. (Mia Sullivan)

With Assemble Head in Sunburst Sound, Some Ember, DJ Britt Govea

9pm, \$15

Independent

628 Divisadero, SF

(415) 771-1421

www.theindependentsf.com

## FRIDAY 5/18

### THE SAHARA TENT PARTY FT. SWITCH AND SINDEN

Producer-DJ Switch is best known for his work alongside Diplo in Major Lazer and for producing the pulsating dynamic music behind Sri Lankan singer M.I.A. As Major Lazer, the British duo has brought a Jamaican dance flavor to Beyonce, Santigold, and Christina Aguilera and are apparently collaborating with No Doubt on a release slated for September. Producing in studios as far and wide as Jamaica and India, Switch has blended dancehall infused beats with slick rhymes from a wide net of vocalists. Co-headliner and fellow Brit Sinden brings a soulful, multi-genre vibe rooted in house music. (Lee)

With 5kinandBone5, Vin Sol, Them Jeans, and more

10pm, \$10-\$20

1015 Folsom

(415) 431-1200

www.1015.com

## SLEEPY SUN SEE FRI/18



## SATURDAY 5/19

### SATURDAY NIGHT SOUL PARTY

Always wanted to check out one of San Francisco's longest running soul events but stayed away because of potential throngs in the Mission on the weekend? Well here's your chance for an easy introduction to the Saturday Night Soul Party. Crowds are likely to be sparse in the neighborhood thanks to the lemmings planning to get up early the next morning to make their annual pilgrimage to the breakers, so dance the night away carefree to Disc Jockeys Lucky, Paul Paul, and Phengren Oswald, spinning '60s soul all night, exclusively on good old vinyl '45s. Show up wearing a suit and tie or skirt or dress and get half off the cover charge. (McCourt)



10pm, \$5-\$10

Elbo Room

647 Valencia, SF

(415) 552-7788

www.elbo.com



## SUNDAY 5/20

### PANSY DIVISION

One of San Francisco's favorite early '90s queercore pop punk acts is back, and on tonight of all nights. The steaming pile of hot mess that will rise up post-B2B is enough to make any local puke, but keep it in (or clean it off) and go out anyways. It'll make you feel much better and brighter catching melodic pop punk, than hiding from the masses on the couch with a cheap wine hangover and a blanket pulled up tight. And perhaps it'll refresh your memories of the crustier old days in the city before so many bubbles burst and barely clothed, underage dubstepers swarmed the post-race streets seeking Four Loko and warm blood. Don't be a Bad Boyfriend, show the gent a good time. (Emily Savage)

With Swann Dancer

8:30pm, \$12

Cafe Du Nord

2170 Market, SF

(415) 861-5016

www.cafedunord.com

## MONDAY 5/21

### "NEUROSCIENCE OF ZEN"

What exactly happens to your mind when you undergo meditation? Turns out that meditating Buddhist monks tend to elongate the time they exhale, which calms the mind. Stanford University researcher Phillippe Goldin has studied the effects of mindfulness meditation and stress reduction on brain function. San Francisco Zen Center Abbot Ryushin Paul Haller has taught Buddhist practices for two decades in San Francisco and has led programs to assist with depression and recovery. Together, Goldin and Haller blend academic studies and their own worldly experiences to discuss the intersection of the mind and the spirit. (Lee)

8pm, \$22-\$26

Herbst Theatre

401 Van Ness

(415) 392-4400

www.cityboxoffice.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

## FRIDAY 5/18

### UK WITH TERRY BOZZIO

Bay Area-born and raised drummer extraordinaire Terry Bozzio has performed with Frank Zappa, Missing Persons, Jeff Beck, Fantomas, and a host of other musicians over the years. Recognized as one of the best drummers in modern times, he has recorded a variety of instructional videos, been honored by Guitar Center's RockWalk in Hollywood, and has created some of the most insane custom drum sets ever seen on stage. Be sure to see Bozzio's amazing talents on display live tonight as he performs with the reunited prog rock supergroup UK, which also features John Wetton (King Crimson, Asia) and Eddie Jobson (Frank Zappa, Roxy Music). (Sean McCourt)

8pm, \$65-\$99

Regency Ballroom

1290 Sutter, SF

(415) 673-5716

www.theregencyballroom.com

## FRIDAY 5/18

### PLANTS AND ANIMALS

If Plants and Animals were a person, writes the band, their albums would metaphorically mirror said person's journey through life. *Parc Avenue* (2008) represents the Montreal-based indie rock trio as a child, *La La Land* (2010) as an angsty teenager, and *The End of That*, released this February, exudes "unmasked" early 20s confidence. Warren Spicer, Matthew Woodley, and Nicholas Basque began playing together and experimenting with instrumental music in 2002. Now, 10 years later, they've evolved into post-classic rockers and bearers of soft, ambient harmonization as well as fiery, nostalgic jams like recent hit single "Lightshow." (Sullivan)

With Cannons and Clouds, Owl Paws

10pm, \$12

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INCIDENT**  
**Summer Tour**  
2012

**SATURDAY, JULY 14th  
& SUNDAY, JULY 15th**

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# SUMMER FAIRS AND FESTIVALS



**BODEGA SEAFOOD ART AND WINE FESTIVAL**  
AUGUST 25-26



**NORTH BEACH FESTIVAL**  
JUNE 16-17

## THROUGH MAY 20

**San Francisco International Arts Festival** Various venues. (415) 399-9554, [www.sfiarf.org](http://www.sfiarf.org). Check website for prices and times. Celebrate the arts, both local and international, at this multimedia extravaganza.

## May 19

**Asian Heritage Street Celebration** Larkin and McAllister, SF. [www.asianfairsf.com](http://www.asianfairsf.com). 11am-6pm, free. Featuring a Muay Thai kickboxing ring, DJs, and the latest in Asian pop culture, as well as great festival food.

**Uncorked! San Francisco Wine Festival** Ghirardelli Square, 900 North Point, SF. (415) 775-5500, [www.ghirardellisq.com](http://www.ghirardellisq.com). 1-6pm, \$50 for tastings; proceeds benefit Save the Bay. A bit of Napa in the city, with tastings, cooking demonstrations, and a wine 101 class for the philistines among us.

## May 19-20

**Maker Faire** San Mateo Event Center, San Mateo, [www.makerfaire.com](http://www.makerfaire.com). \$8-\$40. Make Magazine's annual showcase of all things DIY is a tribute to human craftiness. This is where the making minds meet.

**Castroville Artichoke Festival** Castroville. (831) 633-2465 [www.artichoke-festival.com](http://www.artichoke-festival.com). 10am-5pm, \$10. Pay homage to the only vegetable with a heart. This fest does just that, with music, parades, and camping.

## May 20

**Bay to Breakers** Begins at the Embarcadero, ends at Ocean Beach, SF, [www.zazzlebaytobreakers.com](http://www.zazzlebaytobreakers.com) 7am-noon, free to watch, \$57 to participate. This wacky San Francisco tradition is officially the largest footrace in the world, with a costume contest that awards \$1,000 for first place. Just remember, Port-A-Potties are your friends.

## May 21

**Freestone Fermentation Festival** Salmon Creek School, 1935 Bohemian Hwy, Sonoma. (707) 479-3557, [www.freestonefermentationfestival.com](http://www.freestonefermentationfestival.com). Noon-5pm, \$12. Answer all the questions you were afraid to ask about kombucha, kefir, sauerkraut, yogurt, and beer. This funky fest is awash in hands-on demonstrations, tastings, and exhibits.

## May 26-27

**San Francisco Carnival** Harrison and 23rd St., SF. [www.sfcarnaval.org](http://www.sfcarnaval.org). 10am-6pm, free. Parade on May 27, 9:30am, starting from 24th St. and Bryant. The theme of this year's showcase of Latin and Caribbean culture is "Spanning Borders: Bridging Cultures." Fans of sequins, rejoice.

## June 2-3

**Union Street Eco-Urban Festival** Union Street between Gough and Steiner, SF. (800) 310-6563, [www.unionstreetfestival.com](http://www.unionstreetfestival.com). 10am-6pm, free. See arts and crafts

created with recycled and sustainable materials and eco-friendly exhibits, along with two stages of live entertainment and bistro-style cafes.

## June 9-17

**San Mateo County Fair** San Mateo County Fairgrounds, 2495 S. Delaware, San Mateo, [www.sanmateocountyfair.com](http://www.sanmateocountyfair.com). 11am-10pm, \$6-\$30. Competitive exhibits from farmers, foodies, and even technological developers, deep-fried snacks, games — but most important, there will be pig races.

## June 8-10

**Queer Women of Color Film Festival** Yerba Buena Center for the Arts, 701 Mission, SF. (415) 752-0868, [www.qwocmap.org](http://www.qwocmap.org). Times vary, free. Three days of screenings from up-and-coming filmmakers with unique stories to tell.

## June 10

**Haight Ashbury Street Fair** Haight between Stanyan and Ashbury, SF, [www.haightashburystreetfair.org](http://www.haightashburystreetfair.org). 11am-5:30pm, free. Celebrating the cultural history and diversity of one of San Francisco's most internationally celebrated neighborhoods, the annual street fair features arts and crafts, food booths, three musical stages, and a children's zone.

## June 10-12

**Harmony Festival** Sonoma County Fairgrounds, 1350 Bennett Valley, Santa Rosa, [www.harmonyfestival.com](http://www.harmonyfestival.com). One of the

Bay Area's best camping music festivals and a celebration of progressive lifestyle, with its usual strong and eclectic lineup of talent.

## June 16-17

**North Beach Festival** Washington Square Park, SF. (415) 989-2220, [www.northbeachchamber.com](http://www.northbeachchamber.com). free. This year will feature more than 150 art, crafts, and gourmet food booths, three stages, Italian street painting, beverage gardens and the blessing of the animals.

**Marin Art Festival** Marin Civic Center, 3501 Civic Center Drive, San Rafael. (415) 388-0151, [www.marinartfestival.com](http://www.marinartfestival.com). 10am-6pm, \$10, kids under 14 free. Over 250 fine artists in the spectacular Marin Civic Center, designed by Frank Lloyd Wright. Enjoy the Great Marin Oyster Feast while you're there.

## June 22-24

**Sierra Nevada World Music Festival** Mendocino County Fairgrounds Booneville. (916) 777-5550, [www.snwmf.com](http://www.snwmf.com). \$160. A reggae music Mecca, with Jimmy Cliff, Luciano, and Israel Vibration (among others) spreading a message of peace, love, and understanding.

## June 23-24

**Gay Pride Weekend** Civic Center Plaza, SF; Parade starts at Market and Beale. (415) 864-FREE, [www.sfpide.org](http://www.sfpide.org). Parade starts at 10:30am, free. Everyone in San Francisco waits all year for this fierce

celebration of diversity, love, and being fabulous.

**Summer SAILstice** Encinal Yacht Club, 1251 Pacific Marina, Alameda. 415-412-6961, [www.summersailstice.com](http://www.summersailstice.com). 8am-8pm, free. A global holiday celebrating sailing on the weekend closest to the summer solstice, these are the longest sailing days of the year. Celebrate it in the Bay Area with boat building, sailboat rides, sailing seminars and music.

## June 24-August 26

**Stern Grove Festival** Stern Grove, 19th Ave. and Sloat, SF. (415) 252-6252, [www.sterngrove.org](http://www.sterngrove.org), free. This will be the 75th season of this admission-free music, dance, and theater performance series.

## July 4

**4th of July on the Waterfront** Pier 39, Beach and Embarcadero, SF. [www.pier39.com](http://www.pier39.com). 12pm-9pm, free. Fireworks and festivities, live music — in other words fun for the whole, red-white-and-blue family.

## July 5-8

**High Sierra Music Festival** Plumas-Sierra Fairgrounds, Lee and Mill Creek, Quincy. [www.highsierramusic.com](http://www.highsierramusic.com). Gates open 8am on the 5th, \$185 for a four-day pass. Set in the pristine mountain town of Quincy, this year's fest features Ben Harper, Built To Spill, Papadosio, and more.

## July 7

**Oakland A's Beer Festival and BBQ Champion-**



ship V(510) 563-2336, oakland.athletics.mlb.com. 7pm, game tickets \$12–\$200. A baseball-themed celebration of all that makes a good tailgate party: grilled meat and fermented hops.

#### July 7-8

**Fillmore Street Jazz Festival** Fillmore between Jackson and Eddy, SF. (800) 310-6563, www.fillmorejazzfestival.com. 10am-6pm, free. The largest free jazz festival on the Left Coast, this celebration tends to draw enormous crowds to listen to innovative Latin and fusion performers on multiple stages.

#### July 19-29

**Midsummer Mozart Festival** Herbst Theater, 401 Van Ness, SF (also other venues in the Bay Area). (415) 627-9141, www.midsummermozart.org. \$50. A Bay Area institution since 1974, this remains the only music festival in North America dedicated exclusively to Mozart.

#### July 21-22

**Renegade Craft Fair** Fort Mason Center, Buchanan and Marina, SF. (415) 561-4323, www.renegadecraft.com. Free. Twee handmade dandies of all kinds will be for sale at this DIY and indie-crafting hula-baloo. Like Etsy in the flesh!

#### July 21-22

**Connoisseur's Marketplace** Santa Cruz and El Camino Real, Menlo Park. Free. This huge outdoor event expects to see 65,000 people, who will come for the art, live food demos, an antique car show, and booths of every kind.

#### July 23-August 28

**The San Francisco Shakespeare Festival**, Various locations, SF. (415) 558-0888, www.sfshakes.org. Free. Shakespeare takes over San Francisco's public parks in this annual highbrow event. Grab your gang and pack a picnic for fine, cultured fun.

#### July 27-29

**Gilroy Garlic Festival** Christmas Hill Park, Miller and Uvas, Gilroy. (408) 842-1625, www.gilroygarlicfestival.com. \$17 per day, children under six free. Known as the "Ultimate Summer Food Fair," this tasty celebration of the potent bulb lasts all weekend.

#### July 28-29

**27th Annual Berkeley Kite Festival & West Coast Kite Championship** Cesar E. Chavez Park at the Berkeley Marina, Berk. (510) 235-5483, www.highlinekites.com. 10am-5pm, free. Fancy, elaborate kite-flying for grown-ups takes center stage at this celebration of aerial grace. Free kite-making and a candy drop for the kiddies, too.

#### July 29

**Up Your Alley Fair** Dore between Howard and Folsom, SF. (415) 777-3247, www.folsomstreetfair.org., 11am-6pm, free with suggested donation of \$7. A leather and fetish fair with vendors, dancing, and thousands of people decked out in

their kinkiest regalia, this is the local's version of the fall's Folsom Street Fair mega-event.

#### July 30-August 5

**SF Chefs Food and Wine Festival** Union Square, SF. (415) 781-5348, www.sfchefs-foodwine.com. Various times and prices. Taste buds have ADD too. Let them spiral deliciously out of control during this culinary fair representing over 200 restaurants, bars, distilleries, and breweries.

#### August 4-5

**Aloha Festival** San Mateo Event Center, 1346 Saratoga, San Mateo. (415) 281-0221, www.pica-org.org. 10am-5pm, free. You may not be going to Hawaii this summer, but this two-day festival of crafts, island cuisine, Polynesian dance workshops, and music performances might just do the trick.

**Art and Soul Oakland** Frank Ogawa Plaza, 14<sup>th</sup> and Broadway, Oakl. www.artand-souloakland.com. \$10 adv.; \$15 at door. Sample delectable treats, joyfully scream through a carnival ride, get a purple unicorn painted on your forehead — all while rocking out to live jazz, R&B, acoustic, and gospel performances.

**Nihonmachi Street Fair** Post between Laguna and Fillmore, SF. www.nihonmachistreet-fair.org. 10am-6pm, free. Community outreach infuses every aspect of this Japantown tradition — meaning those perfect garlic fries, handmade earrings, and live performances you enjoy will also be benefitting a number of great nonprofit organizations.

#### August 5

**Jerry Day 2012** Jerry Garcia Amphitheater, 40 John F. Shelley, SF. (415) 272-2012, www.jerryday.org. 11am, free; donate to reserve seats. Founded in 2002 when a dilapidated playground in the Excelsior was being transformed to what is now Jerry Garcia Amphitheater, Jerry Day continues as an art and music event brimming with local San Franciscan roots.

#### August 10-12

**Outside Lands Music Festival** Golden Gate Park, SF. www.sfoutsidelands.com. \$225 regular 3-day ticket. Musical demi-gods like Stevie Wonder and Neil Young are headlining this year, and the rest of the jaw-dropping lineup makes us wish it were 2035 already so we can clone ourselves and be at opposite sides of the park at once.

#### August 11

**Festa Coloniale Italiana** Stockton between Union and Filbert, SF. (415) 440-0800, www.sfiac festa.com. 11am-6pm, free. When the moon hits your eye, like a big pizza pie, that's amore. When you dance down North Beach, visiting every food truck you encounter, you're in love.

#### August 18

**Russian River Beer Revival and BBQ Cookoff**

**Stumptown Brewery**, 15045 River, Guerneville. (707) 869-0705, www.stumptown.com. Noon-6pm, \$55. You can't really go wrong attending a festival with a name like this one. Entry fee includes live music, beer, cider, BBQ tastings, and your resurrection.

**San Francisco Street Food Festival** Folsom from 20<sup>th</sup> to 26<sup>th</sup> St.; 25<sup>th</sup> St. from Treat to Shotwell, SF. (415) 824-2729, www.sfstreetfoodfest.com. 11am-7pm, free. You may think there is nothing quite as good your own mother's cooking, but the vendors at La Cocina's food fair are up for the challenge.

#### August 25

**The Farm Series: Late Summer Harvest** Oak Hill Farm, 15101 California 12, Glen Ellen. (415) 568-2710, www.18reasons.org. 9am-5pm, \$50. Head to Sonoma with Bi-Rite's head farmer and produce buyer to check out Family Farm and Oak Hill Farm. Lunch is included in the ticket price and carpool drivers will be reimbursed for gas.

#### August 25-26

**Bodega Seafood Art and Wine Festival**, 16855 Bodega, Bodega. (707) 824-8717, www.winecountryfestivals.com. \$12 advance, \$15 at gate. The seaweed is usually greener on somebody else's lake — but not this weekend. Have your crab cake and eat it too during this crustaceous celebration of food, wine, beer, and art.

#### September 8-9

**Ghirardelli Chocolate Festival** Ghirardelli Square, 900 North Point, SF. (800) 877-9338, www.ghirardelli.com. Noon-5pm, \$20. It's finally time to put your at-home ice cream noshing skills to the test. For two-days only, chocolate lovers unite to celebrate all that is good in life — and by that we mean eating contests, chef demonstrations, and local dessert samplings.

#### September 9

**EcoFair Marin 2012** Marin County Fairgrounds and Lagoon Park, Civic Center, San Rafael. (415) 499-6800, www.ecofair-marin.org. 10am-6pm, \$5. This sustainability event brings together speaker presentations, exhibitions by energy reducing and conserving business leaders, and tasty raw and vegan food vendors, as a community effort to help bring about a healthier planet.

#### September 14-16

**Ceramics Annual of America: Exhibition and Art Fair** Festival Hall, Fort Mason, Buchanan at Marina, SF. (877) 459-9222, www.ceramicsannual.org. \$10. Contemporary ceramics from Korea, China, Mexico, Australia, and Italy, as well as top American artists' works, will be showcased in this one-of-a-kind art show. Tours and discussions regarding the clay medium will be provided as a way to foster knowledge regarding the clay medium.

#### September 16

**Comedy Day, Sharon Meadow** Golden Gate Park, SF. (415) 820-1570, www.comedy-day.com. Noon-5pm, free. There are two secret cures for depression: sunlight and laughter. Comedy Day brings the two antidotes together for a cheery day of priceless (literally, it's free) entertainment.

#### September 21-23

**Eat Real Festival** Jack London Square, Oakl. (510) 250-7811, www.eatrealfest.com. Free. Processed foods really do have a bunch of weird named ingredients that trigger horrific thoughts in one's imagination. At Eat Real, suspicion is taken out of the eating experience, as everything is handmade, fresh, and local — so you can just eat.

#### September 22

**Superhero Street Fair** Islais Creek Promenade, Caesar Chavez at Indiana, SF. www.superherosf.com. 2pm-midnight, \$10-20 suggested donation. Fantasy and reality merge through live music performances, a climbing wall, sideshows, interactive games, and a cobblestone walkway of art. The festival hopes to set the World Record for the largest number of superheroes in one location — or at least put Nick Fury to shame.

#### September 23

**Folsom Street Fair** Folsom between Seventh and 12<sup>th</sup> Streets, SF. (415) 777-3247, www.folsomstreetfair.com. 11am-6pm, free. Time to get out that spiked collar and latex gloves once again. Don't forget your nipple clamps or the vibrating magic wand, either! Might as well bring out the leather whip and chains too — not that you've been anticipating this huge fetish extravaganza all year or anything.

#### September 29-30

**Polk Street Blues Festival** Polk between Jackson and California, SF. (800) 310-6563, www.polkstreetbluesfestival.com. 10am-6pm, free. The blues festival will feature two stages, a marketplace of crafts and food booths, and enough saxophones and harmonicas to get you rollin' and tumblin'.

#### September 30

**Petaluma's Fall Antique Faire** Fourth Street and Kentucky from B Street to Washington, Petaluma. (707) 762-9348, www.petalumadowntown.com. 8am-4pm, free. Watch as downtown Petaluma transforms in to an antique marketplace of estate jewelry, furniture, art, and collectables from over 180 dealers.

#### October 4-14

**Mill Valley Film Festival** California Film Institute, 1001 Lootens, San Rafael. (415) 383-5256, www.mvff.com. \$13.50 per screening. The 11-day festival presents international features, documentaries, shorts, and children's films, as well as workshops and seminars dedicated to the

art of film-making.

#### October 5-7

**Hardly Strictly Bluegrass** Golden Gate Park, John F. Kennedy at Marx Meadow, SF. www.strictlybluegrass.com. Free. Warren Hellman has left us in February, but the bluegrass music festival he gifted to San Francisco goes on in memory of its esteemed founder.

#### October 6

**Steampunk Oktoberfest Ball** Masonic Lodge of San Mateo, 100 North Ellsworth, San Mateo. (650) 348-9725, www.peers.org/steampunk.html. 8pm, \$15 adv.; \$20 at door. Steampunk is a combination of modern technology and Victorian fashion tastes. Think steam-powered airships and breathable corsets. Nineteenth century waltzes, mazurkas, and polkas set the soundtrack to this year's revelry of costumes, dancing, and anachronistic inventions.

#### October 7

**Castro Street Fair** Castro at Market, SF. (415) 841-1824, www.castrostreetfair.org. 11am-6pm, donations collected at entry. Founded by Harvey Milk in 1974, this community street festival joins hundreds of craft vendors, various stages of live entertainment, and an impressive array of outfits and wigs as a celebration of the Castro's ever-growing diversity.

#### October 13-14

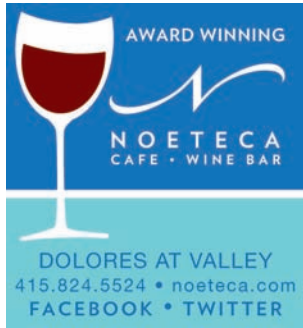
**Treasure Island Music Festival** Treasure Island, SF. www.treasureislandfestival.com. \$69.50 for single day tickets; \$125 for regular 2-day tickets. For those who are normally discouraged by large music festivals because of the usual mobs of people, this is the event for you. The festival always sports a great bill of performers, all of which you can enjoy while having a relaxing picnic on the grass, watching the sunset fall over the Golden Gate Bridge. The lineup will be revealed later this summer.

#### October 15

**Noe Valley Harvest Festival** 24<sup>th</sup> St. between Church and Sanchez, SF. (415) 519-0093, www.noevalleyharvestfestival.com. 10am-5pm, free. Fall into autumn's welcoming leaves — there will be circus performers, dog costume contests, jack-o-lantern decorating booths, and a pumpkin patch to make you forget all about your fleeting summer crush.

#### October 26-28

**International Vintage Poster Fair** Fort Mason Center, SF. (800) 856-8069, www.poster-fair.com. \$15. This is the only show in the world that offers over 15,000 original vintage posters. Throw out your duplicate copy, and run here now. Summer Fairs and Festivals Guide compiled by Soojin Chang and Ali Lane





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6PM **DJ'S CARMEN & MIRANDA AT THE ELRIO FRUIT STAND** (FUNK/DISCO/POP) TILL 2AM, NOS  
7:30PM **RED HOTS BURLESQUE** \$5-10  
9PM **THE PEOPLE'S PARTY** OLD SCHOOL & HIP HOP DJs NOS

**SAT 5/19**  
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9PM **GIANT SQUID, BLACK QUEEN, WILD HUNT** (METAL) \$8

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3PM **DAYTIME REALNESS** DRAG, DANCING AND DISORDER

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Yalls  
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**FRI May 18**  
9:30pm \$7  
**HIGH CASTLE**  
CCR Headcleaner  
White Suns (Load)

**SAT May 19**  
9:30pm \$7  
**COOL GHOULS**  
That Ghost  
Poor Sons

**SUN May 20**  
EARLY  
6pm \$7  
Subliminal SF presents  
**DIMESLAND**  
Lord Dying  
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**MON May 21**  
9:30pm, FREE  
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**TUE May 22**  
9pm, \$6  
**DOMESTIC ELECTRIC**  
Sick Kids XOXO  
Le Panique

**WED May 23**  
9pm, \$8  
**GOODNIGHT TEXAS**  
The Blind Willies

**THU May 24**  
9pm \$6  
**GYPSY MOONLIGHT**  
City Deluxe  
Billy Cramer and Share the Land

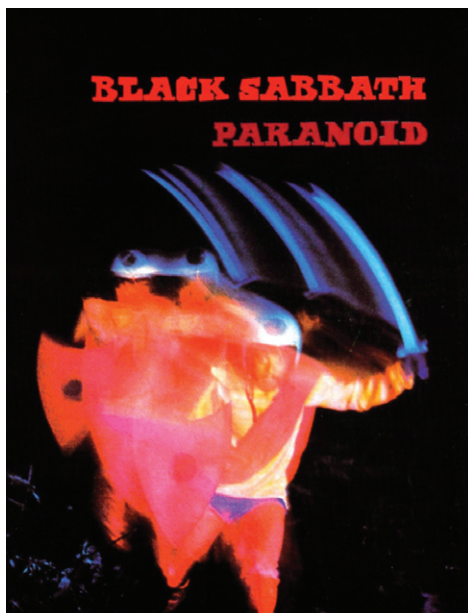
**FRI May 25**  
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## ARTS + CULTURE: MUSIC

FROM LEFT: ALBUM ARTWORK, CORNELIUS BOOTS ON SHAKUHACHI, ARTIST'S RENDERING | PHOTO BY CHRIS STEVENS, RENDERING BY PAUL BLOCH



# UNDERCOVER SABBATH

Fifty local musicians expand the tracks off 'Paranoid' in a one-off performance

BY EMILY SAVAGE  
emilysavage@sfbg.com

**MUSIC** It's pouring outside and the roads are slick with rain. In a warm red room bordered by the sound-proof walls of Faultline Studios, a musician stands at a microphone, arching his back and throat singing for a background track to be incorporated in an exhaustive 16-minute cover of "Electric Funeral" off Black Sabbath's magnum opus, *Paranoid* (1970).

This weekend at the Independent, that musician — bass clarinetist and composer Cornelius Boots — will perform the song live with his band Sabbaticus Rex & the Axe-Wielders of Chaos, just once, then the group will be shoed off the stage so another act can perform the next track on the album.

This is "Black Sabbath's Paranoid," co-produced by Faultline Studios and UnderCover Presents, and co-announced by KALX. There will be eight local bands containing a total of 50 musicians, correspondingly heavy visuals, heavy metal sandwiches, and one classic, influential heavy metal album that battled the Vietnam War and the status quo with doomy despair and Ozzy's bottomless pit screams.

The covers are almost shockingly disparate, especially taken one after the other on the preview sampler — the complete album, recorded and mixed at Faultline, will be included in the \$20 door price of the show. On it, brassy horns explode in the intro to Extra

Action Marching Band's "War Pigs," buzzy synth and other-worldly bleeps and pings tangle in Uriah Duffy's "Paranoid" tribute, Charming Hostess plunks out those memorable opening notes of "Iron Man" on airy wood blocks, and Surplus 80 shreds through a noisy "Rat Salad."

"We really wanted a lineup that reflected the Bay Area music community as a whole, and didn't cater to just one dynamic" says organizer Lyz Luke, of UnderCover Presents.

Now in its fourth go around at the one album-one show concept, UnderCover has its system down. During its 2010 beginning — *The Velvet Underground and Nico* at Coda (now Brick and Mortar) — the live show was recorded on the spot then sold online after it was mixed. For two of the four album cover shows — the Pixies' *Doolittle* and now *Paranoid* — the songs have been prerecorded at Faultline with engineer-producer Yosh!, who is now an official co-organizer of the events.

Yosh!, who also owns Faultline, has spent countless hours recording and mixing these tracks so they'd be available in time for the show. He estimates 200 hours over 30 days dedicated to the patchwork remaking of *Paranoid*. Luke has been busily organizing every minor detail, down to pacing rapid set changes between songs (there'll be a backline) and ushering bands to the studio the month before.

"Yosh! and I donate a lot of our time," says Luke, sitting on a couch behind Yosh!'s mixing board. She's

quick to point out the sacrifices of the artists and the venues as well.

"I think we're all trying to break even on this project. It's more about the spirit of it, and the doors it opens afterwards." Along with UnderCover and managing local band DRMS, Luke just signed on as director of performance programming at the Red Poppy Arthouse.

In the recording room — having spent the day doing textured throat singing and playing the shakuhachi flute with a trio for more tracks on "Electric Funeral" — Boots says he was as surprised as anyone that he's been an ongoing participant in this project.

"I don't like wasting my time these days, playing gigs — if I'm only going to make \$20 over four rehearsals and one show and pay for tolls and parking, that's like, .20 cents an hour or something," he says. "But after I did the first one, I was like wow, this really has a feeling of an intensive, unified, collaborative, artistic event."

*Paranoid* will be his third UnderCover event, and this time he signed on as guest music director — hell, he's even the one who chose the album, after spending a year mostly listening to only Black Sabbath. For his epic, 16-minute cover, he augmented one of his regular bands Sabbaticus Rex (the other being Edmund Welles), to include the aforementioned shakuhachi flute trio, and gongs. He slowed down the tempo, adding to the doom of the song about nuclear destruction and drug escapism, and

had Gene Jun of Sleepytime Gorilla Museum predecessor Idiot Flesh sing in a higher range and build to a thrashing guitar solo. At Faultline, Jun sits behind Yosh!, forever tinkering with an electric, wailing guitar line.

As guest music director, Boots was also in the studio for most of the other recordings; he played clarinet on psychedelic "Planet Caravan" and did the arrangement for Extra Action Marching Band's "War Pigs" on brass. That song, the rather monumental single that opens the album and hence, the show, has some added bells and whistles. In recording, it was one of the most difficult to capture. "Lots of player and lots of layers," says Yosh!, "after the first full day of recording I wasn't sure it was going to work. Then suddenly...it held together and sounded like the group I knew from their shows. It was sort of like the difference between two people clapping and a full room of applause."

It includes drums, bells, trumpets, trombones, tuba, vocals, and bull horn, along with marching cymbals for "that iconic hi hat pattern." The modified bull horn comes into play when Mateo uses it to read transcripts of the Collateral Murder Wikileaks video. Coincidentally, Bradley Manning got a hearing the week they finished the song. "For me, it really made the whole project hit home," Yosh! says. "These songs were written 30 years ago and are still relevant today." **SFBG**

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PHOTO BY SHERYL NEILDS

KISS KISS BANG BANG: THE PHOTOGENIC DITA VON TEESE.

## TEESE AND THANK-YOU

**TRASH** With a seductive and sexy nod to the past, modern pin-up and burlesque queen Dita Von Teese has been at the forefront of reviving a once nearly lost art form for two decades.

Bringing back the sense of classic style and glamour of the golden days of Hollywood and meshing it with the tantalizing teasing of the old-time burlesque circuit, Von Teese comes to the city this week with her new “Strip Strip Hooray!” show, a 90-minute revue featuring not only her own titillating talents, but a host of other performers as well, including Dirty Martini, Catherine D’Lish, Selene Luna, Lada, Monsieur Romeo, and Perle Noire.

Von Teese — born Heather Sweet, a naturally blond Midwestern girl — first developed an interest in vintage clothing, pin-up art, and classic burlesque after moving to Southern California, where she started working at a lingerie store as a teenager.

“I fell in love with the imagery of women in the 1940s and ‘50s,

and that [style of] lingerie, and started looking at the history of women’s underpinnings, and that kind of interested me in pin-up art. By the time I was 17 or 18, I started developing and refining my look, and dressing in vintage clothes,” Von Teese says over the phone from Orange County, where she’s preparing for the tour.

After getting involved in the LA’s underground dance music scene in the early ‘90s, Von Teese was taken to a local strip club by a friend, where she was exposed to a slightly different style of performing.

“It actually wasn’t a real strip club — it was like a bikini club — so I went there, and thought, wow these girls are doing kind of the same thing I do, but they get paid a lot more money,” Von Teese laughs.

“So as an experiment I started working there with a fake ID, and I became really interested in the history of strip clubs. I started learning more about the art of striptease, and that led me to burlesque. Most of

the pin-up models from the 1930s and ‘40s were burlesque dancers; if you opened up a men’s magazine from that time, there were a lot of the famous burlesque dancers in them. I kind of just started putting all of these parallels together, and thinking about what I could do to bring this idea back.”

When she first started out, she received some criticisms from people she met that worked in the industry, most notably for her dyed hair and retro look.

“I knew a lot of people that were shooting for Playboy and Penthouse at the time, and they were like, ‘You can’t have white skin and black hair and wear all these clothes. Playboy and all these people want to see a beautiful California blond!’ But I believed there was a niche waiting to be filled, so that’s how I got my start.”

Fast forward past 20 years of hard work and determination, and Von Teese is the top artist at what she does — which is an incredibly diverse array of work, including not only her live burlesque shows, but also a huge portfolio of pin-up and fashion photo spreads, several books on beauty and the art of striptease, and multiple lines of lingerie and make-up.

Although Von Teese has performed all over the world, and is extremely well known in Europe, “Strip Strip Hooray!” is her first headlining tour of the United States — and something she has been wanting to do for some time.

“Sometimes in America I can feel the whisperings of ‘What does she do, anyways?’ Some people think I just dress up in vintage clothes and drive around vintage cars and watch old movies. Or they’ll say ‘Oh, she’s just a stripper.’ With these shows that I make, I’m the producer, director, financier, choreographer — everything.”

Von Teese wanted to make these shows accessible to most any fan that wants to come see her live — promises nothing short of an amazing show.

“I’ve re-invented it for this tour, with a whole new costume, new music, and a new martini glass prop that’s covered entirely in Swarovski crystals,” says Von Teese. “I’m just doing what I think is the very best.”

(Sean McCourt) **SFBG**

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# CALIFORNIA LOVE

## Best Coast sheds more fuzz, remains enamored of home state

**BY DANIEL ALVAREZ**  
arts@sfbg.com

**MUSIC** You shouldn't hate Bethany Cosentino, but you might. In recent years, few artists have been more polarizing in the (admittedly small) indie rock community than the LAnative and her group Best Coast.

After releasing four stellar, uber-lo-fi, reverb-drenched seven-inch singles in 2009 and '10, Cosentino and her bandmate (and old babysitter) Bobb Bruno unleashed their debut LP, *Crazy For You*. The disc was a more polished, accessible release and lacked much of the fuzz from their early singles.

Though it received generally excellent reviews and won the group a hoard of new fans, shortly after its release came a palpable and predictable backlash from some old school fans and critics.

It could have been the loquacious Twitter feed, the public relationship with Nathan Williams of similarly divisive buzz-band Wavves, or the meme-status of her cat Snacks, but it mostly came down to one issue: where was the fuzz? How dare they remove the sonic haze that categorized their EPs. Was it record label pressures? An obsession with fame? According to Cosentino, the answer is much simpler and less insidious.

"Sonically, I did want it to evolve from record to record, but it really happened on its own. When we started, Bobb was legitimately recording us in his bedroom, so obviously we had a very DIY, kind

of lo-fi sound. I was also really self-conscious of my voice, and I didn't want people to hear me sing. On this record, it was just a matter of gaining confidence and realizing that you don't have to muddle everything underneath a bunch of distortion and reverb for it to sound good."

With a few spins of its sophomore LP, *The Only Place*, that newfound confidence is obvious. Thanks in part to a deft production job by the legendary Jon Brion, Cosentino and Co. stepped further out of the fuzz and spent six months — roughly 12 times longer than the duo had ever spent on a release — crafting a mature, developed collection of songs. While it still feels like Best Coast — short, direct songs with boy-trouble lyrics and sun-drenched melodies — it's a massive step forward and easily Cosentino's most daring statement as a songwriter and vocalist.

The first single and lead cut “The Only Place” — an ode to Cosentino’s beloved Golden State — is the perfect bridge between the group’s evolving sound. Its simple structure and beachy spirit means it wouldn’t have sounded out of place on *Crazy For You*, while its jangly second guitar and prominent vocals hint at what’s ahead. From there, it just gets better, pitting moody, mid-tempo cuts (“Why I Cry,” “Last Year”) next to lovelorn ballads (“No One Like You,” “Do You Love Me Like You Used To?”).

My main criticism of the band's previous material is that it could be

a bit one-paced, but there's absolutely no hint of that here. While Bruno has always been a talented musician and Brion does a masterful job of bringing out its sound, the thing that sets *The Only Place* apart is Cosentino's incredible maturation as a vocalist. It's hard to fathom that the vocalist who soars through "How They Want Me to Be" is the same shy person who hid behind a wall of reverb at those early shows in LA just three years ago.

While not everybody is going to be on-board with this new sound, you get the feeling that lacking indie cred isn't going to be something keeping Cosentino up at night.

"It's definitely a trip to think that a couple of years ago, I was just a college dropout working a retail job, and now I'm like a professional musician," she says. "It's a weird thing, but I'm just so grateful. [People disliking the new sound] is obviously gonna happen. People want something that is precious to them to remain small and precious. I don't sit around and think about those people. I really just think about the people who are around for the long run."

And whether you like it or not, it looks like Cosentino is gonna be here for the long run too. **SFBG**

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## STREET SENSE

'Streetopia' thinks positively about the latest tech boom

BY CAITLIN DONOHUE  
caitlin@sfbg.com

**VISUAL ART** When I moved back to San Francisco as an adult, writer Erick Lyle taught me about my city. He didn't tell me about the earthquakes, the mayoral assassinations, or the hills, but rather how to recognize the social forces that would push and pull life in San Francisco over the years to come. And right now, that's an important thing to know about.

Lyle came up in the SF zine scene in the 1980s and '90s, the milieu that was gutted and dispersed by the time the first tech boom exhaled its final shuddering gust of pixels and order-by-Internet groceries — and, full disclosure, his words can often be found right here in Guardian feature articles. His book *On the Lower Frequencies: A Secret History of the City* (Soft Skull Press, 224 pp, \$14.95), which he wrote based on those years working at the Coalition on Homelessness and on his zine Scam in the muck and magic of Sixth Street, was to be an essential text for any creative, "scruffy 'cause I'm broke not because of expensive hair product" types scrapping around in a city that was trying to price them out of living there.

"Streetopia," the boundless art show and event series curated by Lyle and based in and around the Luggage Store Gallery (Fri/18-June 23) takes note of the struggle for a San Francisco where underground art doesn't mean street artist David Choe's murals in the Facebook offices and rents are far beyond the reach of anyone without stock options. But the month-and-a-half-long extravaganza is going to be far from a bummer.

This is what Lyle is quick to impress on me when we meet up to chat at Mission Pie. "This show is not a protest," he says. "I believe strongly in what you're for, not what you're against. This show is for showing what we're for."

Judging from "Streetopia"'s lineup, that's a tactic that is resonating with SF artists. To list everyone who is getting in on the show would take up the rest of this article, but I'll name drop a few. Ex-Guardianista and ace investigative reporter A.C. Thompson is teaching a class on amateur public investigation ("Muckraking for Anyone" June 5, 7:30pm, free.) A film festival is planned showcasing movies by queer auteurs Travis Matthews, Veronica Majano, Lares Feliciano, and others ("Queer Filmmaking in SF in the Era of Gentrification" June 2, 8pm, free. Luggage Store Gallery). May 18's opening celebrations will feature streetside dance by Brontez Purnell and Amara Tabor Smith, and other live works by Lovewarz, Strawberry Smog, and Shaun O'Dell.

As for space-making: Sy Wagon will be turning the Tenderloin National Forest into a free cafe, a space for all to come make, eat, or donate food. "It's not the soup kitchen model," says Lyle. "It's a place where people can actually share recipes, cook food together." Vacant storefronts will be commandeered to show art along Market Street (much like the Art in Storefronts program that is orchestrated by SF Arts Commission.) The Luggage Store itself will be filled with a temporary theater, library, and of course, artwork made by the likes of three-dimensional wunderkind Monica Canilao.

For a stretch of Market Street that has become a battleground in

**"I BELIEVE  
STRONGLY IN WHAT  
YOU'RE FOR, NOT  
WHAT YOU'RE  
AGAINST."**

ERICK LYLE, "STREETOPIA"  
CURATOR

the conflict over whether the rapidly-expanding tech bubble actually benefits SF residents, "Streetopia" could be an excellent representation of an alternative — a community-based look at how we can better SF.

We can at least share a rueful laugh while comparing the TL National Forest's free cafe with its oh-so-techie counterpart, the ninth-floor cafeteria that Twitter is building for its workers at its new office site on Market between Ninth and 10<sup>th</sup> Streets. If that company's employees are really going to be reinvigorating the local businesses, Lyle asks, why construct private eating quarters?

"We're giving tax breaks to companies that allow people to meet in a virtual space," Lyle tells me in a rare deviation from the positive language he uses to describe his high-aiming community arts project. "But this show will really show that vibrancy that is right here." Deeper than the ninth floor, natch. **SFBG**

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## ARTS + CULTURE: VISUAL ART



PAINTING FOR PEACE: TOM BLOCK (LEFT) AND SHOKOOR KHUSRAWY POSE WITH THEIR CREATIONS.

PHOTOS COURTESY MISHIN FINE ARTS

# THE HEART IN ART

Artists express their desire for harmony in ‘Shalom/Salaam’

BY RENEE FROJO

arts@sfbg.com

**VISUAL ART** As the old saying goes, a picture can be worth a thousand words. But a local gallery has united two separate artists stemming from Jewish and Islamic backgrounds to convey only one: peace.

In “Shalom/Salaam,” a joint exhibit running through May 26 at the Mishin Fine Arts gallery, self-proclaimed activist artist Tom Block and Afghan refugee Shokoor Khusrawy demonstrate that art can be more than a commodity, and rather a tool to dismantle cultural barriers and inspire change.

Although very distinct in their approaches, both artists hope their paintings will help foster a shared emotional experience among viewers that will ultimately lead to understanding across different peoples and beliefs.

Growing up in war-torn Afghanistan, Khusrawy’s childhood was marred by violence and destruction. Art supplies were costly and difficult to find, and a bad hip injury confined him to paint on the ground. Yet as bombs rained down outside his window, his desire to create beautiful images remained strong.

From a bustling street market scene to a shepherd herding his goats in the countryside, Khusrawy’s soft, impressionist-style paintings offer an insider’s view into everyday life of a country that usually evokes

images of conflict and hardship.

“He shows the hope and beauty that can be found in the world — not the destruction,” says gallery owner Larisa Mishina. “He expresses a desire to live in peace.”

Block’s work, on the other hand, aims to ignite that desire in others. In modern portraits made of acrylic, ink, and collage on canvas, Block depicts some of the most influential mystics of medieval times — from both Jewish and Islamic traditions — that have inspired and borrowed from each other throughout the ages.

Among Block’s “Shalom/Salaam” pieces are an interpretation of Abu Hamid al-Ghazali, a Sufi whose work was found quoted repeatedly in Jewish writings; it sits alongside a painting of Rabbi Israel ben Eliezer, the founder of Hasidism, whose practice was heavily influenced by Sufi doctrine.

Through his portraits, and an accompanying book, Block aims to tell a positive story in a narrative that is almost entirely negative, and reveal that at the core, these ancient, warring religions are very similar. “I want people to see timeless ideas in a fresh way in the hopes that there will be a change in the heart of viewers,” Block explains.

Accordingly, much of Block’s work goes beyond the gallery. By using art projects to bring awareness of global and local issues, Block has been able to raise money for nonprofit organizations and led several events, such as the first

ever Amnesty International Human Rights Art Festival, which brought together 400 artist from around the world and got the attention of several hundred more. A collection of his other work is also on display at the Mishin Gallery in “Working toward Beauty.”

The exhibits are Block’s first in a commercial gallery and Khusrawy’s first in the US. Both artists have only been able to present at universities, libraries, and nonprofit organizations. “Galleries have always told me to leave my ideas at the door,” Block says.

But the exhibits are also a first for Mishin Fine Arts, which boasts a collection of 30 contemporary artists from all over the world, including Italy, Spain, and Russia. Although the artists in the gallery’s existing collection all have “profound messages,” Mishina says Block and Khusrawy’s exhibits are her first real step toward creating a space for more meaningful art.

“They are both raw talents, they are very sincere in what they do, and people feel it,” Mishina notes. “This brings true value to the gallery, which we want to share with art collectors.”

Block hopes the exhibits will open the eyes of art collectors to new, profound ideas of art and what it can do. “There’s a whole movement just waiting to be galvanized,” he says. **SFBG**

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WELL-SCHOOLED: RASOTA STUDENTS SHINE ONSTAGE. | PHOTOS BY RAPT PRODUCTIONS

# HEAD OF THE (DANCE) CLASS

Students and alumni celebrate the 30th anniversary of the Ruth Asawa School of the Arts

BY RITA FELCIANO  
arts@sfbg.com

**DANCE** Complaining about the quality of public schools is about as ubiquitous as whining about MUNI. Admittedly, the quality of the former has a bigger impact on our future than having to wait for the N another ten minutes. The good news is that the San Francisco Unified School District is not nearly as bad as its reputation; talk to some parents who have kids in it. While its art components are woefully underfunded, at least they exist. The yearly “Young at Art” exhibit at the de Young Museum (through Sun/20) has a selection from this year’s crop.

Dance programs, however, would probably not exist without outside funding. Zaccho Dance Theatre, for instance, has had but the minutest support from SFUSD for a program it has run for elementary school children in the Bayview neighborhood since 1990. On May 9, 125 kids packed Z Space with a rockingly exuberant and intelligent program in front of cheering, shouting, and stomping parents and friends. It was quite a show.

However, San Francisco does have one first-rate arts education program that is the envy of school districts with much better reputations: the Ruth Asawa School of the Arts, which this year celebrates its 30th anniversary. Its dance depart-

ment is so good that students from around the Bay Area request inter-city transfers to attend. “I have one student who comes all the way from Vacaville,” says its director, Elvia Mata.

These dancers — 40 of them — will show their moxie this week at the Palace of Fine Arts with a concert of student and faculty choreography. Also included is a piece from alumnus Zack Benitez, who worked in Hollywood with Paula Abdul and is now coaching a musical, *Adam and Eve*, in Paris. (In French, of course.) At a rehearsal at ODC Commons, the students looked young, raw, and fierce. You could see these were dancers on their way, knowing where they want to be in a few years and having an inkling of how to get there. They were disciplined, focused, and attentive to the suggestions that Mata and Brittany Ceres Brown, who teaches choreography, gave them. In that way they are already professionals.

Getting into this public-school dance program is not easy. The application process is rigorous — questionnaires, grades, recommendations, essays, statements of commitment, auditions with small pieces of solo choreography — and sounds suspiciously like a rehearsal for college. Plus, according to the department’s website, students need “a basic ballet foundation.”

“Ballet focuses on alignment,” Mata explains. “It gives you an

understanding of how the body and its skeletal and anatomical systems function.” But she also says that over the years she has had “kids who come from modern dance with a really good understanding of the body.” One way or another, this is not a program for beginners.

It also means that in all probability, the students come from families who have been willing and able to pay for ballet lessons in private studios or ballet-company schools. Criticism about “elitism” has wafted around RASOTA almost since the beginning. Mata is not deterred: “I let people talk. I don’t think it’s elitist. I think kids need something to be passionate about. It keeps them focused and on the straight and narrow. These [students] work very hard, taking academics in the morning and dance in the afternoon.”

Mata, born in Panama, grew up doing salsa. “Everybody knew how to do it. We didn’t have any training,” she says. At Balboa High School, dance teacher Yvonne McClung, who later became the first head of the RASOTA’s Dance Department, suggested Mata and her twin sister should take dance classes. At first, she didn’t know what a dance class was. She has since learned.

This year, all ten graduating dancers are off to colleges — many of which have distinguished dance departments. One of them, Mata says, was accepted at Juilliard. “It’s the second year,” she says with almost motherly pride. Juilliard is the country’s toughest dance program to get into. **SFBG**

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Party with *Phantoms* is generously supported by Richard and Kim Beleson, Kumar Malavalli, Maura and Robert Morey, and Dr. Stephen A. Sherwin and Merrill Randol Sherwin. Additional support from 7x7, SF Examiner, Kirin Ichiban, Haamonii Shochu, Mi Casa Tequila, Sinto Gourmet, and Polkadotties Cookies. Image: Howie Tsui, *Mount Abundance* and the *TipToe People #2* (detail), 2010. © Howie Tsui. Courtesy of the artist.

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## ARTS + CULTURE: FILM



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PIRANHAPHOTO COURTESY OF DIMENSION FILMS; DARK KNIGHTPHOTO BY RON PHILLIPS

## TURN UP THE DARK

Movie stars, superheroes, and movie stars playing superheroes battle for summer supremacy

BY CHERYL EDDY

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**FILM** So far, 2012 has been a year of mixed blessings for Hollywood, contrasting mega-hits like *The Hunger Games* and *The Avengers* with one of the biggest mega-flops of all time, *John Carter*. But summer's really when show-biz turns deadly serious. Each week, there's a new wannabe blockbuster — pasteurized, processed, film-like products so huge they have the ability to make or break entire movie studios — hoping for returns big enough to make all involved even richer, and insure sequels and spin-offs for summers to come.

Of course, living in the Bay Area, we have access to plenty of

movie grub beyond the mainstream; from June to October, there are festivals a-plenty, including the San Francisco International LGBT Film Festival, the Silent Film Festival, the San Francisco Jewish Film Festival, and the Mill Valley Film Festival. Plus, there's always something cooking at art houses and alternative venues like the Pacific Film Archive, any of the Landmark Theatres, the Yerba Buena Center for the Arts, the Vortex Room, and the Roxie.

But to truly do summer-movie season correctly, you *must* witness at least one blockbuster, preferably in 3D, preferably clutching the largest package of Sour Patch Kids that money can buy. Get your schedule in order with this handy-dandy, overtly opinionated list of the most-

anticipated upcoming flicks. (Dates subject to change, as always.)

May 16: *The Dictator*. Sacha Baron Cohen may never top *Borat* (2006), but this has gotta be more clever than *Brüno* (2009).

May 25: *Men in Black 3*. Now with time travel! Also, Will Smith, Comedian > Will Smith, Serious Actor.

June 1: Wes Anderson's latest, *Moonrise Kingdom*, does battle with *Piranha 3DD*. Smart money's on the one with the sharpest teeth.

June 8: *Prometheus*. I'm so excited for Ridley Scott's new sci-fi thriller I cut myself off from watching any of the recent, spoiler-y trailers.

June 15: Tom Cruise sings (in *Rock of Ages*) and Adam Sandler plays Andy Samberg's dad (in *That's My Boy*). Which one will be funnier?

June 22: Pixar unleashes a kick-ass female protagonist in *Brave*. +1000 for making her a redhead.

June 29: It's a Channing Tatum two-fer, with *G.I. Joe: Retaliation* boasting far less intrigue than the Soderbergh-directed *Magic Mike*, about Tatum's not-so-secret past as a male stripper.

July 3: *The Amazing Spider-Man*. TOO SOON!

July 20: *The Dark Knight Rises*. With a new villain (Tom Hardy as Bane) and a new Catwoman (Anne Hathaway). C-Bale will prob stick to his trusty sotto voice thing, though.

Aug. 3: Reboot city! Jeremy Renner displaces Matt Damon in *The Bourne Legacy*, while Colin Farrell takes on the Schwarzenegger role in *Total Recall*.

Aug. 10: Will Ferrell (with John Edwards-style coif) and Zach Galifianakis (with walrus 'stache) play rival Southern politicians in *The Campaign*.

Aug. 24: Michael Shannon and Joseph Gordon-Levitt team up for what might be the first bike-messenger thriller since *Quicksilver* (1986), *Premium Rush*.

And since you can never plan too far ahead, key fall-holiday movies include: Andrew Dominik's *Killing Them Softly*, a re-teaming with *The Assassination of Jesse James by the Coward Robert Ford* (2007) star Brad Pitt; Rian Johnson's *Looper*, a re-teaming with *Brick* (2005) star Gordon-Levitt; Paul Thomas Anderson's "I Can't Believe It's Not Scientology" drama, *The Master*; a beer-chugging James Bond in *Skyfall*; Quentin Tarantino's *Django Unchained*; Baz Luhrmann's "I Can't Believe He Made It In 3D" *The Great Gatsby*; and a little something from Peter Jackson entitled *The Hobbit: An Unexpected Journey*. **SFBG**





REMOTE VIEWING: STILL FROM LAIDA LERTXUNDI'S *LLORA CUANDO TE PASE/CRY WHEN IT HAPPENS* (2010). | PHOTO COURTESY SF CINEMATHEQUE

## LIGHT METER

Top picks from San Francisco Cinematheque's third 'Crossroads' festival

BY MAX GOLDBERG  
art@sfbg.com

**FILM** San Francisco Cinematheque artistic director Steve Polta balances familiar names with lesser known for the third annual "Crossroads" festival at the Victoria Theater, though Ken Jacobs' Occupy-strength *Seeking the Monkey King* (2011) promises to unseat the image of a mellowing old master.

The festival's only solo program, besides a tribute to Canyon Cinema co-founder Chick Strand (her 1979 film *Soft Fiction* is rarely screened and highly recommended), belongs to Laida Lertxundi. A former CalArts student with a sure handle on 16mm as a philosophical instrument, Lertxundi was recently featured in the Whitney Biennial. Where Strand made some of her most beautiful work far from Southern California, Bilbao-born Lertxundi brings an outsider's eye and sharply turned cadence to the shifting landscape of Los Angeles: one has the sense of desert reclaiming city watching her short films.

*A Lax Riddle Unit* (2011) opens on the curled lip of James Carr's soul number "Love Attack" and a cragged landscape view. The long take

floods with softening light, but then a terrifically decisive cut deposits us in the flat light of an apartment. The sudden switch bears the imprint of both insight and displacement. Leafy potted plants reach for the natural light framed in a window, and Carr's wail gives way to Robert Wyatt's impressionism: a different emotional architecture entirely. The camera turns slow pirouettes through the apartment, passing over an amplifier (always this confusion about the relationship between sight and sound), a woman kneeling to play a keyboard, some records, and then catching up with her again sprawled in bed.

As is often the case in Lertxundi's films, the composition does not settle on the human form in the usual way. The residue of the apartment, oddly reminiscent of Jean-Luc Godard's *Contempt* (1963), develops until a few shots later we end with a bleeding red dusk spreading across Los Angeles — an image pitched on the edge of surrender.

*My Tears are Dry* (2009) is even more minimalist in its riddling structure. Lertxundi cuts between an image of a woman's torso on a bed, playing and rewinding the

same snip of Hoagy Lands' title ballad, and another woman sitting on a couch strumming a dissonant chord. Out of this frustrated syntax comes blessed continuity. The song breaks through and sets in motion a weightless daydream borrowed from Bruce Baillie's 1966 single-shot film, *All My Life* (included on the same program along with other antecedents by Hollis Frampton and Morgan Fisher): in place of his horizontal pan across flowers, Lertxundi tilts her camera up past palms towards the same pale blue sky. Poignant without object, the film delivers a gentle spiritual plea for persistence.

Several other "Crossroads" films successfully hone in on resonances specific to film stock. *Curious Light* (2011), Charlotte Pryce's hand-processed illumination of Lewis Carroll's *Alice in Wonderland*, provides a tactile 16mm equivalent to the absorption of reading. Scott Stark's brilliant collage, *One Way to Find Out* (2012), stretches Hollywood 'Scope images of desire like so much taffy. Rei Hayama's *A Child Burying Dead Insects* (2009) decelerates a short fragment of film (a girl jogs into a leafy frame, tosses up a ball, kneels for the burial, and exits the frame) until the film itself begins to rebel in the frame. The Lumière-like simplicity of the action and swirling soundtrack music opens up a spry meditation on film's still-startling capacity for reincarnation.

Ben Russell foregoes his "Trypps" film-series tag for *River Rites* (2011), but the concept of a single-roll invocation of ritual and trance remains. Curving cultural anthropology into the experience of time, Russell generates ontological fireworks and *in situ* reflection on filming other people. Ben Rivers builds on the fictive anthropology mode last seen in *I Know Where I'm Going* (2009) for his ambitious *Slow Action* (2010). His camera picks over "the ruins of ruins" of four island sites elaborated by voiceover narration (written by novelist and critic Mark von Schlegell) rich in invented ethnographic detail and philosophical speculation as to the true nature of utopia. The two Bens have collaborated on the forthcoming *A Spell to Ward off Darkness*, a film shot in Norway starring the musician Rob Lowe. Fingers crossed it's ready for the next "Crossroads." **SFBG**

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## ARTS + CULTURE: MUSIC | I LOVE YOU TO DEATH: SHIRLEY MACLAINE AND JACK BLACK IN *BERNIE*. | PHOTO COURTESY MILLENNIUM ENTERTAINMENT



# SMALL-TOWN CONFIDENTIAL

A true-crime tale inspires Richard Linklater's cheerful new black comedy

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** When trial locations are moved, it is generally because the crime is so notorious, or the local populace so riled, that it is not expected the plaintiff can avoid a hostile jury. It is seldom, if ever, moved for the precise opposite reasons: say, because a defendant is wildly popular and the person he's accused of murdering was considered "possibly the meanest woman in East Texas."

Nonetheless, that scenario actually happened 15 years ago when wealthy Carthage, Tex. widow Marjorie Nugent, her absence finally a cause for concern rather than relief after several months, was discovered in her garage freezer under various frozen edibles. The immediately confessed culprit was none other than one Bernhardt Tiede II, the town's beloved assistant funeral home director turned full-time companion to the elderly Mrs. Nugent. The mild-mannered, much-younger Tiede had simply snapped under the weight of her abuse one day, impulsively pumping four bullets into her backside. Trouble was, at least according to the ambitious local district attorney, that pretty much no one in Carthage blamed him, or felt the crime deserved much more than a slap on the wrist.

What might have appeared an obvious case of money-hungry predation to outsiders — after all, Tiede had become the sole beneficiary of Nugent's will, in theory forever separating the family fortune from already-exasperated relatives she'd estranged herself from — didn't look that way to townspeople. Bernie was generous to a fault with his own

money; once he'd ingratiated himself to Marjorie, he accomplished the impossible and got her to use *her* money to help the local needy and contribute to charities. (Check forgery allowed this to continue after her death, until he was arrested.) He'd liberated her from a miserly, hermit-like old age, encouraging her to enjoy life on lavish vacations and cultural outings — which he also enjoyed, natch.

But then, Bernie was a tonic to everyone. At the funeral home he'd been a consummate consoler, corpse make-up artist, seller of upscale caskets, and had sung hymns with the theatrical fervor of a musical-theater queen. (He was also highly active in the local community theater.) He doted on *all* old ladies, while seemingly oblivious to the overtures of women nearer his age. Even if those gay rumors were true, well, conservative Carthage could turn a blind eye in his case.

Ergo the trial was, at D.A. request, moved to more neutral terrain. This bizarre love-story-gone-wrong of sorts is dramatized in Richard Linklater's delicious new film, an ideal reunion with his *School of Rock* (2003) lead Jack Black. *Bernie* has Black as the pie-sweet titular figure, Shirley MacLaine — face like an old leather boot ready to kick a dog — as the formidable Marjorie, and Matthew McConaughey as Danny "Buck" Davidson, the vain-glorious D.A. determined to make his name on this case. They're all great, but in a way the film's star is its Greek chorus: a colorful array of Carthage townsfolk (many played by actual residents) narrating and commenting on events that, naturally, they still gossip about today.

In town recently for *Bernie*'s San

Francisco International Film Festival screening, Linklater says the project had a hard time getting financed precisely because of that running pseudo-documentary commentary, nearly all of it lifted from quotes in co-scenarist Skip Hollandsworth's original *Texas Monthly* reportage.

"There was so much of it — no one could make the leap with me," the director explains. "[To funders] it just didn't seem like a real movie. Yet now [the commentary] ends up a lot of people's favorite element." Once his lead actors signed on, things fell into place, although they still had to squeak by on a tight 22-day shooting schedule.

Linklater calls *Bernie* "my little ambiguous love letter" to East Texas, where he grew up. "It's a place you get out of if you feel at all different, like I did in moving to Austin," he says.

Returning homeward to shoot the film, he found locals "suspicious — they think they're going to be portrayed as hicks — but still very friendly and open. They *all* had opinions." He says the case illustrates "how arbitrary our justice system is," and that once the trial was moved Tiede was prosecuted "for his otherness — [the D.A. describing] him flying first class on vacations to jurors who've never been on a plane."

Wild rumors still swirl in Carthage, from alleged sex tapes (of Tiede and gentlemen friends) to Nugent family members' belief that Bernie "still has [stolen] millions stashed in Swiss bank accounts." Linklater scoffs at such unsubstantiated tales — after all, the truth on record is already quite satisfyingly strange enough. **SFBG**

**BERNIE** opens Fri/18 in Bay Area theaters.





I'MA SNATCH WUNMI'S DOPE EARRINGS.

## ROUND THE OUTSIDE

BY MARKE B.  
marke@sfbg.com

**SUPER EGO** Zounds and guldurnit. Figures I'd fall ill right at the start of street festival season, when the weather was gorgeous, the freaks were How Weirder, and two new clubs were throwing open their fresh-painted portals. Why can't my body just obey my mind and be invincible! It's nothing but an overgrown orang-oo-tang. Oh well, I guess when you have only one sinus left — thanks, 1997 — every day of health is a smelly blessing.

Those two clubs: OK, one was really a hard re-opening. **222 Hyde** ([www.222hyde.com](http://www.222hyde.com)) has been going packed and strong for a few months since its remodel. The skinny-as-a-rail, bi-level spot has a bit more capacity and a lounge and smoking area — but the real talk is the absolutely transfixing light display on the ceiling above the basement dance floor. It feels like disco *Tron*! The good *Tron*!

And a blizzard of ecstatic Tweets agonized me about missing the actually opening of **RKRL** (52 Sixth St., SF. [www.facebook.com/RKRLSF](http://www.facebook.com/RKRLSF)), a satellite of Club Six that plans to bring small-venue live rock — and a little dancing, too — to downtown's wilds, courtesy of the crazy Low SF crew. I'll be there soon. Achoo!

### WUNMI

Sunny live Nigerian (via London and NYC) riddem vibes from one of the world's most gorgeous and talented women at the always-pumpin' Afrolicious weekly global funk party? You can't miss this high-octane Wunmi bliss — I can't wait to see what she's wearing.

Thu/17, 9:30pm, \$8 before 11pm, \$10 after. Elbo Room, 647 Valencia, SF. [www.elbo.com](http://www.elbo.com)

### ANDRE LODEMANN

Among my all-time favorite techno producers and DJs, who rides that impeccable sweet spot between intelligently danceable and emotionally hypnotic. The delicious twist here is that the classic German, instrumental in East Berlin's 1990s dance scene, will be playing at Marques Wyatt's lovely monthly deep, deep house party Deep. The collision of spiritual currents with waves of brain-tickling tech should be, well, splashy. In the sweat-inducing sense.

Fri/18, 10pm-4am, \$15 advance, \$20 door. Mighty, 119 Utah, SF. [www.mighty119.com](http://www.mighty119.com)

### THE CHASE

A hot-sounding new monthly party named, presumably, after the brilliant Model 500 record from 1989, already promising a warm blanket of chill Balearic house-y sounds. Up first: the West Coast cosmic boogie boy known as Suzanne Kraft, lo-fi sensual wooziness from SFV Acid, Ash Williams, Avalon Emerson, Caitlin Denny, more.

Fri/18, 9pm-3am, \$5. Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com)

### DEETRON

The second in a massive series of techno parties from the quality As You Like It crew (this time teaming up with Public Works) sees Swiss wiz Deetron bang the party with his signature melodic twists on the Detroit sound. Bern, baby, Bern! With Camea, Rich Korach, and Moss moss.

Sat/19, 9pm-4am, \$10 before 10pm, \$15 after. Public Works, 161 Erie, SF. [www.ayli-sf.com](http://www.ayli-sf.com)

### HARVEY MILK BIRTHDAY PARTY

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### MARS TODAY PLAYS THE ELBO ROOM FRI/18.

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit [www.sfbg.com/venue-guide](http://www.sfbg.com/venue-guide) for venue information. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 16

### ROCK/BLUES/HIP-HOP

**Big Tree, Kapowski, Bells** Cafe Du Nord. 8pm, \$10.  
**Blutengel, Miss Construction, DJ Unit 77** Elbo Room. 9pm, \$25.  
**Charlie vs. Rome Balestrieri** Johnny Foley's Dueling Pianos. 9:30pm, free.  
**Creed, Eve to Adam, Like a Storm** Warfield. 8pm, \$45-\$72.  
**Great Lake Swimmers, Cold Specks** Independent. 8pm, \$15.  
**Illness, Street Score** El Rio. 9pm, \$5.  
**MoeTar, Cash Pony, Arms and Legs** Bottom of the Hill. 9pm, \$8.  
**Pigeon John, Tanya Morgan, Playdough, Cookbook** 330 Ritch. 9pm.  
**Pro Blues Jam with Keith Crossan** Biscuits and Blues. 8 and 10pm, \$15.  
**Sad Bastard Book Club, Somnolence, Froadz** Hemlock Tavern. 9pm, \$6.  
**Terry Savastano** Johnny Foley's. 9pm, free.  
**Soul Train Revival feat. Ziek McCarter** Boom Boom Room. 8pm, \$5-\$10.  
**Thee Oh Sees, Mallard, Burnt Ones, Warm Soda** Brick and Mortar. 9pm, \$12.

### JAZZ/NEW MUSIC

**Peter Asher** Rrazz Room. 8pm, \$40-\$45.  
**Cat's Corner with Nathan Dias** Savanna Jazz. 9pm, \$10.  
**Cosmo AlleyCats** Le Colonial, 20 Cosmo Place, SF; [www.lecolonialsf.com](http://www.lecolonialsf.com). 7-10pm.  
**Dink Dink Dink, Gaucho, Michael Abraham** Amnesia. 7pm, free.  
**Michael Parsons** Revolution Cafe, 3248 22 St, SF; (415) 642-0474. 8:30pm.  
**Ricardo Scales** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 6:30pm, \$5.

### DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; [www.bootycall-wednesdays.com](http://www.bootycall-wednesdays.com). 9pm. Juanita MORE! and Joshua J host this dance party.  
**Coo-Yah! Som.,** 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests.  
**DJ Audio1** Ruby Skye. 9pm, \$15.  
**KUSF-in-Exile** DJ Night Monarch, 101 Sixth St, SF; [www.savekusf.com](http://www.savekusf.com). 5:30-9:30pm.  
**Mary Go Round** Lookout, 3600 16th St, SF; [www.lookoutsf.com](http://www.lookoutsf.com). 10pm, \$5. Drag with Suppositori Spelling, Mercedes Munro, and Ginger Snap.  
**Megatallica** Fiddler's Green, 1333 Columbus, SF; [www.megatallica.com](http://www.megatallica.com). 7pm, free. Heavy metal hangout.  
**Obey the Kitty:** Justin Milla Vessel, 85 Campton, SF; [www.vesselsf.com](http://www.vesselsf.com). 10pm, free with guestlist before 11pm, \$10.

## THURSDAY 17

### ROCK/BLUES/HIP-HOP

**Rome Balestrieri vs. Charlie** Johnny Foley's Dueling Pianos. 9:30pm, free.  
**Black Elk, Pins of Light, Hell Ship** Thee Parkside. 9:03pm, \$8.  
**Bodeans, Nicki Bluhm and the Gramblers** Independent. 8pm, \$25.  
**Ane Brune, Gemma Ray** Great American Music Hall. 8:30pm, \$14-\$16.  
**Destructo** Rickshaw Stop. 10pm, \$13. With Realboy, DJ Aaron Axelsen.  
**Gunshy** Johnny Foley's. 9pm, free.  
**Dennis Jones** Biscuits and Blues. 8 and 10pm, \$16.  
**Stefanie Keys, Reckless in Vegas, Highway Robbers** Cafe Du Nord. 8pm, \$14.  
**Naytronix, Yalls, Mwahaha** Hemlock Tavern. 9pm, \$7.  
**Pinker Tones** Brick and Mortar. 9pm, \$7-\$10.  
**Suckers, Young Man, Vanaprasta** Bottom of the Hill. 9pm, \$12.  
**Emily Wells, Portland Cello Project** Swedish American Hall. 8pm, \$15.

### JAZZ/NEW MUSIC

**Peter Asher** Rrazz Room. 8pm, \$40-\$45.  
**Stompy Jones** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 7:30pm, \$10.  
**Billy Manzik** Revolution Cafe, 3248 22 St, SF; (415) 642-0474. 8:30pm.  
**Ned Boynton Trio** Bottle Cap, 1707 Powell, SF; [www.bottlecapsf.com](http://www.bottlecapsf.com). 7-10pm.  
**Tia Fuller Quartet** Yerba Buena Center for the Arts, 701 Mission, SF; [www.sjfazz.org](http://www.sjfazz.org). 7:30pm, \$15-\$35.

### FOLK/WORLD/COUNTRY

**Back 40 Band** Atlas Cafe, 3049 20th St, SF; [www.atlascafe.net](http://www.atlascafe.net). 8-10pm, free.  
**Twang! Honky Tonk** Fiddler's Green, 1330 Columbus, SF; [www.twanghonkytonk.com](http://www.twanghonkytonk.com). 5pm. Live country music, dancing, and giveaways.

### DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$8-\$10.  
Tropicália, electro, and funk with Wunmi and Slow Commotion, Nappy Riddem, and DJ/host Pleasuremaker.  
**Arcade** Lookout. 9pm, free. Indie dance party.  
**Base: M.A.N.D.Y** Vessel, 85 Campton, SF; [www.vesselsf.com](http://www.vesselsf.com). 10pm, free with guestlist before 11pm, \$10. Philipp Jung DJ set.  
**Get Low Som.,** 2925 16th St, SF; (415) 558-8521. 10pm, free. Jerry Nice and Ant-1 spin Hip-Hop, 80's and Soul with weekly guests.  
**Thursdays at the Cat Club** Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with DJ's Damon, Steve Washington, Dangerous Dan, and guests.  
**Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

## FRIDAY 18

### ROCK/BLUES/HIP-HOP

**Avengers, Erase Errata, Carletta Sue Kay** Cafe Du Nord. 9pm, \$15.  
**Body & Soul** Johnny Foley's. 9pm, free.  
**Break Science, Paul Basic, Supervision** Yoshi's Lounge. 10:30pm, \$20.  
**Charlie, Rome Balestrieri, Jason Marion** Johnny Foley's Dueling Pianos. 9pm, free.  
**Dead After School** 50 Mason Social House, SF; [www.50masonsocalhouse.com](http://www.50masonsocalhouse.com). 7pm.  
**Dead Winter Carpenters, TV Mike & the Scarecrows, Skinny String Band** Slim's. 9pm, \$18-\$16.  
**Lee Fields & the Expressions, Park** Brick and Mortar. 9pm, \$20-\$25.  
**High Castle, CCR Headcleaner, White Suns** Hemlock Tavern. 9:30pm, \$7.  
**Lisa Hilton** Biscuits and Blues Union Room. 8 and 10pm, \$20.  
**Holdup, Wooster, Young Science** Great American Music Hall. 9pm, \$15-\$18.  
**Love Axe** 50 Mason Social House, SF; [www.50masonsocalhouse.com](http://www.50masonsocalhouse.com). 10pm.  
**Karen Lovely** Biscuits & Blues. 8 and 10pm, \$20.  
**Milo Greene, DRMS, Papa** Rickshaw Stop. 9pm, \$10-\$12.

**Petty Theft** Red Devil Lounge. 9pm, \$12.  
**Plants and Animals, Cannons and Clouds, Owl Paws** Bottom of the Hill. 10pm, \$12.  
**Sleepy Sun, DJ Britt Govea** Independent. 9pm, \$15.  
**Social: The Re-Mixtape Live, Mars Today, Skins and Needles** Elbo Room. 10pm, \$10.  
**Tainted Love** Bimbo's. 9pm, \$23.  
**Trevor Childs Band, Bye Bye Blackbirds** Make Out Room. 7:30pm, \$8.  
**UK World Tour 2012: Eddie Jacobson, John Wetton, Terry Bozzio** Regency Ballroom. 8pm, \$65-\$99.  
**Weird Church, Karte Kinski, Waxy Tombs** Brainwash Cafe. 8pm, free.

### JAZZ/NEW MUSIC

**Peter Asher** Rrazz Room. 9pm, \$40-\$45.  
**Audium** 1616 Bush, SF; [www.audium.org](http://www.audium.org). 8:30pm, \$20. Theater of sound-sculptured space.  
**Brad Mehldau Trio** Yerba Buena Center for the Arts, 701 Mission, SF; [www.sjfazz.org](http://www.sjfazz.org). 8pm, \$40-\$65.  
**Terry Disely** Bottle Cap, 1707 Powell, SF; [www.bottlecapsf.com](http://www.bottlecapsf.com). 5:30-8:30pm, free.  
**Emily Anne** Revolution Cafe, 3248 22 St, SF; (415) 642-0474. 8:30pm.

### FOLK/WORLD/COUNTRY

**Bluegrass Bonanza** Plough and Stars. 9:30pm, \$6-\$10. With Snap Jackson, Knock on Wood Players, Front Country.  
**Taste Fridays** 650 Indiana, SF; [www.tastefridays.com](http://www.tastefridays.com). 8pm, \$18. Salsa and bachata dance lessons, live music.

### DANCE CLUBS

**Afrolicious** Public Works. 9pm, free before 10pm, \$5 after.  
**A-Trak** Vessel, 85 Campton, SF; [www.vesselsf.com](http://www.vesselsf.com). 10pm, \$20.  
**Chase** Public Works Loft. 9pm, \$5 with RSVP. Deep house, cosmic disco, balaeric vibez with Suzanne Kraft, SFV Acid, Ash Williamsn, and Avalon Emerson.  
**Hella Tight** Amnesia. 10pm, \$5.  
**Joe** Lookout, 3600 16th St., SF; [www.lookoutsf.com](http://www.lookoutsf.com). 9pm. Eight rotating DJs, shirt-off drink specials.  
**Oldies Night** Knockout. 9pm, \$2-\$4. DJs Primo and Badass Daniel B spin nasty oldies.  
**Old School JAMZ** El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elemba.  
**Pledge: Fraternal** Lookout. 9pm, \$3-\$13. Benefiting LGBT and nonprofit organizations. Bottomless kegger cups and paddling booth with DJ Christopher B and DJ Brian Maier.

## SATURDAY 19

### ROCK/BLUES/HIP-HOP

**Ambience, Case in Theory, Dangermaker** Bottom of the Hill. 9pm, \$10.  
**Brothers Comatose, Sioux City Kid, Tiny Television** Great American Music Hall. 9pm, \$15.  
**Cool Ghouls, That Ghost, Poor Sons** Hemlock Tavern. 9:30pm, \$7.  
**Giant Squid, Black Queen, Wild Hunt** El Rio. 10pm, \$8.  
**Go Van Gough** Revolution Cafe, 3248 22 St, SF; (415) 642-0474. 8:30pm.  
**Greg Lake** Regency Ballroom. 8pm, \$40-\$60.  
**John Lee Hooker Jr.** Biscuits and Blues. 8 and 10pm, \$22.  
**Melted Toys, Memories, Permanent Collection, Creepers** Thee Parkside. 9pm, \$5.  
**Ashley Mendez** 50 Mason Social House, SF; [www.50masonsocalhouse.com](http://www.50masonsocalhouse.com). 7pm.  
**Rottoncore, Angstroms** Thee Parkside. 3pm, free.  
**Seeking Empire, Beta State, New Diplomat, Bruises** Rickshaw Stop. 8pm, \$10.  
**Slow Motion Cowboys** Riptide, 3639 Taraval, SF; [www.riptidestf.com](http://www.riptidestf.com). 10 and 11:15pm, free.  
**Soft White Sixties, Margeetah, Harriet** Brick and Mortar. 9pm, \$9-\$12.  
**Tainted Love** Bimbo's. 9pm, \$23.  
**Tall Shadows** Johnny Foley's. 9pm, free.  
**"Third Annual Haight Street Fair Battle of the Bands Finals"** Blue Macaw, 2565 Mission, SF; (415) 920-9577. 9:30pm, \$7-\$10.  
**This Charming Band, For the Masses, Spellbound** Slim's. 9pm, \$15.  
**Todd, Rome Balestrieri, Charlie** Johnny Foley's



# MUSIC LISTINGS

Dueling Pianos. 9pm, free.  
**"Undercover Presents: Black Sabbath's Paranoid"** Independent. 9pm, \$20.  
**John West** Yoshi's SF. 10pm, \$35.

## JAZZ/NEW MUSIC

**Peter Asher** Razz Room. 9pm, \$40-\$45.  
**Audium** 1616 Bush, SF; www.audium.org.  
 8:30pm, \$20. Theater of sound-sculptured space.

## FOLK/WORLD/COUNTRY

**Brass Farthing** Plough and Stars. 9pm, \$7.  
**Kress Cole and Kate Kilbane** Exit Cafe, 156 Eddy, SF; (415) 673-3847. 8:30pm, free.  
**Craig Ventresco & Meredith Axelrod** Atlas Cafe, 3049 20th St, SF; www.atlascasf.net. 4-6pm, free.

## DANCE CLUBS

**Bootie SF:** Hubba Hubba Revue DNA Lounge.

9pm, \$10-\$20. With Burlesque circus show, Tripp vs. Mykill, indie electro with Six & Candy.  
**Booty Bassment** Knockout. 9pm, \$2-\$4. Booty shaking hip-hop with DJs Ryan Poulsen and Dimitri Dickenson.  
**Deetron** Public Works. 9pm, \$10.  
**Dubstep Producer Showcase** Club Six, 60 Sixth St, SF; www.clubsix1.com. 10pm, \$5.  
**Fringe** Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJ Blondie K and subOctave.  
**OK Hole** Amnesia. 9pm.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.  
**Radio Franco** Bissap, 3372 19th St, SF; (415) 826 9287. 6 pm. Rock, Chanson Francaise, Blues. Senegalese food and live music.  
**Saturday Night Soul Party** Elbo Room. 10pm, \$5-\$10.  
**Smiths Night SF** Rock-It Room. 9pm, free. Revel

in 80s music from the Smiths, Joy Division, New Order, and more.  
**Wild Nights** Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

## SUNDAY 20

### ROCK/BLUES/HIP-HOP

**Blind Shake, Pop Atak** Knockout. 4pm, \$7.  
**Debbie Boone: Reflections of Rosemary** Yoshi's SF. 7pm, \$35; 9pm, \$25.  
**Dimesland, Lord Dying, War Child** Hemlock Tavern. 6pm, \$7.  
**Domestic Electric, Sick Kids, Le Panique** Hemlock Tavern. 9pm, \$6.  
**Flight to Mars, Vendetta Red, Hydrophonic** Independent. 8pm, \$20.  
**HowellDevine** Revolution Cafe, 3248 22 St, SF; (415) 642-0474. 8:30pm.

**Eric Hutchinson, Graffiti6** Slim's. 8pm, \$16.  
**David Jacobs-Strain, Brian Laidlow** Brick and Mortar. 8pm, \$9-\$12.  
**Junior Boogie Boom Boom Room.** 8pm, \$5.  
**Narrows, Retox, Early Graves** Rickshaw Stop. 8pm, \$10.  
**Pansy Division, Swann Danger** Cafe Du Nord. 8:30pm, \$12.  
**Terry Savastano** Johnny Foley's. 9pm, free.  
**"West Coast Blues for a Cure"** Yoshi's SF. Noon-5pm, \$40. With Irma Thomas, Rick Estrin & the Night Cats, and more.

## JAZZ/NEW MUSIC

**Peter Asher** Razz Room. 7pm, \$40-\$45.  
**Candice Bliss** Bar, 4026 24th St, SF; www.bliss-barsf. 4:30pm, \$10.

## FOLK/WORLD/COUNTRY

**DaMaDa** Red Poppy Arthouse. 8pm.  
**Twang Sunday** Thee Parkside. 4pm, free. With Better Haves, Patsycords.

## DANCE CLUBS

**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludichris, and guest DJ Tomas.  
**Jock** Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.  
**La Pachanga** Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.  
**Sweater Funk** Knockout. 10pm, free.

CONTINUES ON PAGE 34 >>

**THE BOTTOM OF THE HILL**

WEDNESDAY 16 8:30 DOORS • \$8 • 21+  
**MOETAR CASH PONY ARMS AND LEGS**

THURSDAY 17 8:30 DOORS • \$12 • AA  
**SUCKERS YOUNG MAN VANAPRASTA**

FRIDAY 18 8:30 DOORS • \$12 • AA  
**PLANTS AND ANIMALS CANNONS AND CLOUDS OWL PAWS**

SATURDAY 19 8:30 DOORS • \$10 • 21+  
**AMBIENCE**  
 FEATURING MARK ENGELS OF DREDG  
**CASE IN THEORY DANGERMAKER**

TUESDAY 22 8:30 DOORS • \$10/12 • 21+  
**HIGHWAY PATROL THE MAJOR DEEGAN ANAURA**

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W23 Spooky Flowers  
 Moonshine Panda  
 We Arsons

F25 Mister Loveless  
 The She's  
 Der Spazm

W30 Wintersleep  
 French Cassettes  
 Love Axe

TH24 Bad Veins  
 Voxhaul Broadcast  
 Tideland

SA26 THE ROCK HOP SAN FRANCISCO  
 Finish Ticket  
 Please Do Not Fight  
 Picture Atlantic  
 Coast Jumper  
 DJ sets by The Frail

TH31 Xiu Xiu  
 Yamantaka // Sonic Titan  
 Father Murphy

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 www.bottomofthehill.com/tickets.html

**THE HUTAH**

WEDNESDAY 05/16  
 8PM • \$7 ADV & DOOR  
 • Oceanography  
 • Psychic Hiking  
 • Donald Beaman

THURSDAY 05/17  
 9PM • \$10 ADV & DOOR  
 • The Low Rollers  
 • Virgil Shaw  
 • Danny Allen

FRIDAY 05/18  
 9PM • \$10 ADV / \$12 DOOR  
 • Rachel Platten  
 • Madi Diaz

SATURDAY 05/19  
 9PM • \$8 ADV / \$10 DOOR  
 • Essence  
 • Austin Willacy  
 • Cyndi Harvell  
 • Sage

SUNDAY 05/20  
 8PM • \$8 ADV & DOOR  
 • Jamestown Revival  
 • The Lusitania  
 • Joe Gil

MONDAY 05/21  
 8PM • \$FREE  
 Bay Guardian Readers  
 Poll Best Open Mic  
 • Open mic with  
 Brendan Getzell

TUESDAY 05/22  
 8PM • \$10 ADV & DOOR  
 • Vanity Theft  
 • Enemies  
 • Jim Hanft with  
 Samantha Yonack

**LIVE MUSIC**

WEDNESDAY 05/23  
 9PM • \$10 ADV & DOOR  
 • Rebecca Gates and  
 the Consortium  
 • Swansea

THURSDAY 05/24  
 9PM • \$6 ADV & DOOR  
 • ...music video?  
 • Moonbell

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**SCISSOR SISTERS**  
 June 17th



# MUSIC LISTINGS

CONT>>

## MONDAY 21

### ROCK/BLUES/HIP-HOP

**Damir** Johnny Foley's. 9pm, free.  
**Valerie Orth** Osteria, 3277 Sacramento, SF; www.osteriasf.com. 7pm, free.  
**Riverboat Gamblers, Biters, Flexx Bronco** Thee Parkside. 8pm, \$10.  
**Sparta, Ki:Theory** Independent. 8pm, \$20.  
**Stomacher, Soonest, Anadel** Elbo Room. 9pm, \$5.  
**23 Shades, Dr. Luna** Brick and Mortar. 8pm, \$5-\$7.  
**Joe Louis Walker** Biscuits and Blues. 8 and 10pm, \$22.

### JAZZ/NEW MUSIC

**Bossa Nova** Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.  
**Mads Tolling Quartet: Tribute to Jean-Luc Ponty** Yoshi's SF. 8pm, \$14.

### FOLK/WORLD/COUNTRY

**Toshio Hirano** Amnesia. 9pm, free.

### DANCE CLUBS

**Death Guild** DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.  
**Krazy Mondays** Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.  
**M.O.M.** Madrone Art Bar. 6pm, free. DJs

Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.  
**Vibes'N'Stuff** El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Lucy, Vinnie Esparza, and more.

## TUESDAY 22

### ROCK/BLUES/HIP-HOP

**Blackburner, King Loses Crown, DJ Ryury** Elbo Room. 9pm, free.  
**Clap Your Hands Say Yeah, Darcys, Sporting Life** Independent. 8pm, \$22.  
**Dum Dum Girls, Tamaryn, Young Prisms** Slim's. 8pm, \$17.  
**Fear Factory, Shadows Fall, Devastated,**

**Browning, Legacy of Disorder** Regency Ballroom. 6:30pm, \$27.  
**Hey Marseilles, Lemolo, Big Tree** Brick and Mortar. 9pm, \$10-\$12.  
**Highway Patrol, Major Deegan, Anaura** Bottom of the Hill. 9pm, \$8-\$10.  
**John Lawton Trio** Johnny Foley's. 9pm, free.  
**Margot & the Nuclear So & So's, Dinosaur Feathers, Whispertown** Great American Music Hall. 8pm, \$16.  
**Moonchild, Luminaer** 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm.  
**Vanity Theft, Enemies, Jim Hanft** Hotel Utah. 8pm, \$10.  
**VanMarter Project** Red Devil Lounge. 7pm, \$2.  
**Joe Louis Walker** Biscuits and Blues. 8 and 10pm, \$22.

### JAZZ/NEW MUSIC

**Gaucha** Bottle Cap, 1707 Powell, SF; www.bottlecapsf.com. 7-10pm, free.  
**Moving Company** Revolution Cafe, 3248 22 St, SF; (415) 642-0474. 8:30pm.

### DANCE CLUBS

**Eclectic Company** Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.  
**F\*ck Yeah** Boom Boom Room. 8pm, \$5. Secret Slayers, Slayers Club, live electronica and fusion.  
**Post-Dubstep Tuesdays** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Dnae Beats, Epcot, Footwerks spin UK Funky, Bass Music.  
**Study Hall** John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane. **SFBG**

### Thee Parkside

FULL BAR 7 DAYS • Happy Hour M-F, 2-8pm  
**OPEN AT 2PM, SAT/SUN AT 12PM**  
**KITCHEN OPEN DAILY**

**THURSDAY 5/17 9PM \$8/\$10**

Subliminal SF Presents:  
**BLACK ELK**  
PINS OF LIGHT  
HELL SHIP

**FRIDAY 5/18 9PM \$6**

**TATER FAMINE**  
THE BREAKS (DEBUT SHOW)  
ROLAND FINN

**SATURDAY 5/19 3PM FREE**

Happy Hour Show  
**ROTTONCORE**  
ANGSTROMS  
9PM \$5

Decades Magazine & Positive Destruction Presents:  
**MELTED TOYS**  
MEMORIES (POX)  
PERMANENT COLLECTION  
CREEPERS  
DJ'S BYRON BLUM & JESS LABZ

**SUNDAY 5/20 4PM FREE**

Twang Sunday  
**THE BETTER HAVES**  
THE PATSYCORDS

**MONDAY 5/21 8PM \$10**

**RIVERBOAT GAMBLERS**  
BITERS  
FLEXX BRONCO

**UPCOMING SHOWS**

5/24 - TOXIC HOLOCAUST, MIDNIGHT, ZOMBIE HOLOCAUST, CRYPT KEEPER  
5/25 - MEAN JEANS, GLITZ, DANCER, THE SHROUDS  
5/26 - ACROSS TUNDRAS, ELECTRIC SHEPHERD & OUTLAW, HOLLOW MIRRORS, OWL  
5/27 - KING LOUIE'S MISSING MONUMENTS, THEE CHEMICALS, TOP TEN, THE SUICIDE NOTES  
5/29 - COCKNEY REJECTS, THE OLD FIRM CASUALS, HARRINGTON SAINTS  
5/30 - TIM BARRY, KEVIN SECONDS, JULIE KARR, TRAVIS HAYES  
5/31 - SECRET SECRETARIES, MARK NELSEN, FLEETING TRANCE, THE SPIRAL ELECTRIC  
6/1 - HO-DOWN: JER BER JONES, MINI PEARL NECKLACE, VAIN HEIN  
6/2 - SLOUGH FEG, CORMORANT, YOUNG HUNTER  
6/3 - BROADWAY CALLS, HEAR THE SIRENS, THE ARTERIES  
6/9 - PIERCED ARROWS, DON'T, ABATIS  
6/14 - OWL PAWS, SUGAR CANDY MOUNTAIN, THE HOOT HOOTS, UPSTAIRS DOWNSTAIRS

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### Make-Out Room

**WED/16 7:30 \$5**  
**THE JEAN GENIES**  
**DAVID BOWIE TRIBUTE!**  
9:00PM NO COVER!  
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DJ 2Shy-SHY & DJ MELT WITH U

**THURS/17 6-9PM FREE!**  
**SUGAR SNAP!**  
9PM FREE!  
**CHUB-E-FREEZ! W/ DJ BIG NATE**  
DJS JZA & SPECIAL GUESTS  
ALL HIP-HOP. ALL VINYL

**FRI/18 \$8 7:30-9:30**  
**TREVOR CHILDS & THE BEHOLDERS**  
CD RELEASE  
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EVERY FRIDAY 10PM \$5  
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**SAT/19 7:30PM FREE!**  
**BANG OUT READING SERIES**  
EVERY SATURDAY NIGHT! 10PM \$5  
**EL SUPERRITMO!**  
**ROGER MAS Y EL KOOL KYLE**  
CUMBIA, DANCEHALL, SALSA, HIP-HOP

**SUN/20 2PM MATINEE SHOW FREE**  
**CRAFT IN, ROCK OUT!!**  
**ERIN BRAZIL AND THE BRAZILLIONAIRES**  
**THE YELLOW DRESS**  
7:30PM \$8  
**SEAWEED SWAY SHOWCASE!**  
**ANNIE GIRL & THE FLIGHT**  
**MAGIC MAGIC ROSES, THE DREAMERS**

**MON/21 7:30PM FREE!**  
**SAD BASTARD'S CLUB**  
TODD COSTANZA • DALE DUNCAN  
ED MASUGA • TOM HEYMAN  
DOUG HILSINGER • CHRIS VON SNEIDERN

**10PM FREE!**  
**CHICKEN COOP JUKE**  
VINTAGE COUNTRY W/ DJ TEETS

**TUES/22 6-9:30 NO COVER!**  
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**SATURDAY // MAY 12 // 9PM**  
**ESKMO** LOVE & LIGHT

**SATURDAY // MAY 19 // 8PM**  
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5.23 MR. MARINA  
5.24 DANGER (LIVE)  
5.25 THE TWELVES  
5.27 CARNIVAL AFTERPARTY  
5.31 CMAC AWARDS  
6.01 OMAR SOULEYMAN  
6.02 SIMIAN MOBILE DISCO  
6.08 RICHIE HAWTIN  
6.09 SOUL SLAM 7  
6.10 BOB SINCLAIR  
6.11 LIL' KIM  
6.15 THE MAGICIAN  
6.29 J BOOG / KATCHAFIRE  
7.12 HOWARD JONES  
9.03 DAVID ALLAN COE

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& **SLOW COMMOTION**  
(NIGERIAN AFRO-ELECTRIC-BEAT) (NYC, LAGOS, UK)  
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(CLEOPATRA)  
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WITH DJS  
**NAKO, OMAR, JUSTIN**

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THU 5/24 **AFROLICIOUS**  
FRI 5/25 **SAMBA DA/ LA SANTA CECILIA**  
SAT 5/26 **SAMBA DA W/ DJ ABEL**  
SUN 5/27 **DUB MISSION: SUBATOMIC SOUNDSYSTEM & GUESTS (NY)**  
TUE 5/29 **MR. MISSION COMPETITION**

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**SAT 5/19**  
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**FRIDAY 5/18**  
**TEA LEAF GREEN**  
THE STONE FOXES





## DON'T MISS YOUR CHANCE TO SEE THRILLPEDDLERS' *HOT GREEKS*, WHICH WRAPS UP ITS RUN THIS WEEK. | PHOTO BY DAVID WILSON

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstein. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## THEATER

### OPENING

**My Tia Loca's Life of Crime** Bindlestiff Studio, 185 Sixth St, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20. Opens Thu/17, 8pm. Runs Thu-Sat, 8pm. Through June 2. Guerrilla Rep performs a new play by Roy Conboy, chair of SF State's Playwriting Department.

### BAY AREA

**The Great Divide** Ashby Stage, 1901 Ashby, Berk; [www.shotgunplayers.org](http://www.shotgunplayers.org). \$20-30. Previews Wed/16-Thu/17 and May 23-24, 7pm; Fri/18-Sat/19, 8pm; Sun/20, 5pm. Opens May 25, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through June 24. Shotgun Players performs Adamn Chanzit's drama about the hot topic of fracking, inspired by Ibsen's *An Enemy of the People*.

### ONGOING

**"Best of PlayGround 16: A Festival of New Writers and New Plays"** Thick House, 1695 18th St, SF; [www.playground-sf.org](http://www.playground-sf.org). \$10-40. Thu-Sat, 8pm; Sun, 7pm. Through May 27. Seven short plays and musicals by Bay Area authors, plus a staged-readings series.

**"DIVAfest"** Exit Theatreplex, 156 Eddy, SF; (415) 673-3847, [www.theexit.org](http://www.theexit.org). \$15-25. Through May 27. Three solo shows, plus singer-songwriters, readings, and art displays, highlight this festival honoring female artists.

**Down to This** Exit Stage Left, 156 Eddy, SF; [www.sleepwalkers theatre.com](http://www.sleepwalkers theatre.com). \$12-20. Thu-Sat, 8pm. Through May 26. Adam Chanzit's slight pulp revenge tale offers some mild surprises and amusing banter along the way in Sleepwalkers' world premiere — helmed by

artistic director Tore Ingersoll-Thorp — but the plot and characters are stretched thin, and the tension often grows slack despite the able and likable cast. (Avila)

**Endgame** and **Play American** Conservatory Theater, 415 Geary, SF; (415) 749-2228, [www.act-sf.org](http://www.act-sf.org). \$10-95. Opens Wed/16, 8pm. Runs Tue-Sat, 8pm (also Wed, Sat-Sun, 2pm; no matinees Wed/16 or May 23; Tues/22 performance at 7pm). Through June 3. ACT presents two absurd dark comedies by Samuel Beckett. **Fwd: Life Gone Viral** Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.the-marsh.org](http://www.the-marsh.org). \$20-50. Thu, 8pm; Sat, 8:30pm; Sun, 7pm. Through June 10. The internet becomes comic fodder for creator-performers Charlie Varon and Jeri Lynn Cohen, and creator-director David Ford.

**Hot Greeks** Hypnrodrome Theatre, 575 10th St, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$30-35. Thu/17-Sat/19, 8pm. Cheap thrills don't come much cheaper or more thrilling than at a Thrillpeddlers musical extravaganza, and their newly remounted run of *Hot Greeks* affords all the glitter-dusted eye-candy and labyrinthian plot points we've come to expect from their gleefully exhibitionist ranks. Like other Cockettes' revivals presented by the Thrillpeddlers, the momentum of the show is carried forward not by the rather thinly-sketched narrative, but by the group song-and-dance numbers, extravagant costuming (and lack thereof), ribald wordplay, and overt gender-fuckery. (Gluckstern)

**It's All the Rage** Studio Theater, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$15-50. Thu, 8pm; Sat, 8:30pm; Sun, 7pm. Extended through May 27. Longtime comedian and radio host Marilyn Pittman's solo play wrestles with the legacy of her parents' violent deaths in a 1997 murder-suicide initiated by her father. It's disturbing material that Pittman approaches indirectly via a good deal of humor. *Note: review from the show's 2009 run at the Marsh San Francisco.* (Avila)

**A Raisin in the Sun** Burriel Clay Theater, African American Art and Culture Complex, 762 Fulton, SF; 1-800-838-2006, [\[americanshakes.org\]\(http://americanshakes.org\). \\$10-35. Fri-Sat, 8pm \(no show May 25\); Sun, 3pm. Through May 27. African-American Shakespeare Company performs Lorraine Hansberry's classic drama.](http://www.african-</a></p>
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**"San Francisco International Arts Festival"** Various venues, SF; [www.sfiat.org](http://www.sfiat.org). Free-\$70. Through Sun/20. Performance festival featuring theater and dance from Cuba, Iran, Russia, the U.S., China, Japan, Estonia, and more.

**Tenderloin** Exit on Taylor, 277 Taylor, SF; (415) 525-1205, [www.cuttingball.com](http://www.cuttingball.com). \$10-50. Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through May 27. Annie Elias and Cutting Ball Theater artists present a world premiere "documentary theater" piece looking at the people and places in the Cutting Ball Theater's own 'hood.

**To Be Young, Gifted and Black: Honoring Lorraine Hansberry in Her Own Words** Gough Street Playhouse, Trinity Episcopal Church, 1620 Gough, SF; [www.custom-made.org](http://www.custom-made.org). \$22-28. Thu-Sat, 8pm; Sun, 7pm. Through May 27. Custom Made Theater and Multi Ethnic Theater collaborate on this tribute to the groundbreaking playwright.

**The Waiting Period** MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$15-50. Fri, 8pm; Sat, 5pm. Extended through July 7. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

**The Wrong Dick** Dark Room Theater, 2263 Mission, SF; [www.darkroomsf.com](http://www.darkroomsf.com). \$20. Thu-Sat, 8pm. Through May 26. Ham Pants Productions presents a noir-inspired comedy set in San Francisco.

**Zorba** Eureka Theater, 215 Jackson, SF; (415) 255-8207, [www.42ndstmoon.org](http://www.42ndstmoon.org). \$20-50. Wed/16, 7pm; Thu/17-Fri/18, 8pm; Sat/19, 6pm; Sun/20, 3pm. 42nd Street Moon performs Kander and Ebb's musical salute to Greece. **SFBG**



## TEAM VIPER BRINGS ITS MOTION-CONTROLLED FLIGHT SIMULATOR TO THE 2012 MAKER FAIRE, SEE SAT/19 | PHOTO BY CINDY ROBINSON

## WEDNESDAY 16

**LitUp Writers humor reading series presents "Man vs. Wild: Tales of the Great Outdoors!"** Intersection for the Arts, 925 Mission, SF. [www.litupwriters.com](http://www.litupwriters.com). Doors at 7pm, show at 7:30pm, \$7. Camel rides across the Sahara Desert, dog sledding in Northern Minnesota, elephant treks through the jungles of Thailand ... six writers will share their most hilarious stories about living as one with the wilderness.

## THURSDAY 17

**Broke and Classy, Broke Ass Stuart's 10-year anniversary of living in San Francisco party** Public Works, 161 Erie, SF. 8pm-2am, \$3. Facebook: Broke Ass Stuart. Just because you're young, broke, and beautiful doesn't mean you shouldn't be able to throw on your nicest duds and have a spectacular night on the town. Tonight, you can fight cancer, drink free booze, and slurp free oysters while listening to some of the best music in the Bay.

**"Fair Trade: Harnessing the Power of the Market to Create Economic Opportunities"** SF Club Office, 595 Market, SF. [www.commonwealthclub.org/events](http://www.commonwealthclub.org/events). 5:30pm reception, 6pm program, \$7 students (with ID), \$12 members, \$20 standard. Fair trade began in the 1960s with a few committed individuals who believed that through commerce, people struggling under the crushing hand of poverty in developing countries could realize the benefits of the market we take for granted in the developed world. Now, fair trade is thriving model for positively impacting farming families and protecting the environment in the process. Learn more this evening from the people who started it all.

## FRIDAY 18

**Mugsy's pop-up upscale wine bar at your local dive bar** El Rio, 3158 Mission, SF. [mugsywinebar.tumblr.com](http://mugsywinebar.tumblr.com). Alternating Fridays 5pm-8pm, \$7 per glass. An odd thing will take place at one of the city's most diverse, welcoming bars tonight: upscale wine tasting. For once, all you closet wine snobs will feel right at home as you drink with your friends on the back patio. And what's more, there will be an infinite batch of free oysters at 5:30pm!

**Classic Films of Eric Rohmer, double feature** SF Film Society Cinema, New People building, 1746 Post., SF. [www.sffs.org/cinema](http://www.sffs.org/cinema). 2:15pm and 6:45pm showtimes, \$9 for SFFS members, \$11 general, \$10 senior, student, and disabled. *Four Adventures of Reinette and Mirabelle* pulls you into the romantic dramas of two young women, one from the city and one from the country, who room together in Paris. Directly following, *Summer*, frequently dubbed Rohmer's career triumph, follows the independent but insecure Delphine, a newly single young Parisian as she glides and stumbles in her longing for connection.

## SATURDAY 19

**MAKE Magazine's Maker Faire Greatest Show and (Tell) on Earth!** San Mateo Event Center, 2495 S. Delaware Street, San Mateo. (800) 889-8969 or (707) 827-7019, [www.makerfaire.com](http://www.makerfaire.com). Saturday 10am-8pm and Sunday 10am-6pm, \$5-\$25. Part science

fair, part county fair, and part something entirely new, Maker Faire is an all-ages gathering of tech enthusiasts, crafters, educators, tinkerers, hobbyists, engineers, science clubs, authors, artists, students, and commercial exhibitors. All of these makers come to Maker Faire to show what they've made and share what they've learned. There will be many giant machines! And there will be cute things you can make, too.

**Jamie Oliver's Food Revolution Day gathering and knowledge-swap** Hult International Business School, 1355 Sansome, SF. (415) 869-2900, [www.hult.edu](http://www.hult.edu), [tedxbayareafarev12.eventbrite.com](http://tedxbayareafarev12.eventbrite.com). 11am-4pm, \$10. This is a chance for people who love food to share information, talents, and resources and highlight the world's food issues. The event will simultaneously be happening in communities the world-over to help connect schools, restaurants, businesses, and farmers in the interest of changing food habits for the better.

**Schools for Salone nonprofit hosts benefit to build schools in Sierra Leone** El Rio, 3158 Mission, SF. (415) 648-4767, [www.elriof.com](http://www.elriof.com). 4pm, \$10 suggested donation. Enjoy an afternoon of dancing, eating African food, and drinking in the (hopefully) sunshine, while you simultaneously assist a nonprofit in its efforts to bring educational facilities to Sierra Leone.

## SUNDAY 20

**Eco-Sexual Hike, the secret and sensual life of the redwood forest** Redwood Regional Park, Oakland. [www.asyoulikeitpdx.com](http://www.asyoulikeitpdx.com). 1pm, \$25 but on a sliding scale and open to special requests. Take a guided hike through the forest with Bay Area's famed SexEcologist Annie Sprinkle, PhD and Kim Marks, owner of As You Like It eco-friendly sexshop in Portland, Oregon. They'll teach you all you ever wondered about chemical-free sex toys and eco-sexuality.

## TUESDAY 22

**Gay Men Sing at the Capitol for Harvey Milk Day** California State Capitol building, 1315 10th Street, Sacramento. [www.equalityaction-now.org](http://www.equalityaction-now.org). 4pm, free. Come let the the Gay Men's Chorus grace your eardrums in celebration of Harvey Milk, as it premieres the new Harvey Milk Day anthem, "Give 'Em Hope!" on the steps of the capitol building.

**Eternal Plastic: A Toxic Love Story** told by Susan Freinkel Cowell Theater, Fort Mason Center, Pier 2, SF. [www.longnow.org](http://www.longnow.org). 7:30pm, \$10. How many of the things you see from where you are right now are made of plastic? Susan Freinkel, author of *Plastic: A Toxic Love Story* and *American Chestnut: The Life, Death, and Rebirth of a Perfect Tree*, speaks to this question: "How do we get the benefits of plastic's amazing durability while reducing the harm from its convenient disposability?"

**"Grunt's Minutia" Reading on 16 days as a Vietnam soldier** Vesuvio, 255 Columbus Ave at Jack Kerouac Alley, SF. [www.vesuvio.com](http://www.vesuvio.com). 7pm, free. Jack Yaghubian shares his account of Ruben Dann who is drafted out of a dead-end job delivering furniture. He hopes the army will teach him a useful trade. Instead, he finds himself in another dead-end job, in the infantry, being herded around the battlefield by sergeants and officers searching for an elusive enemy he doesn't want to find. **SFBG**





PHOTO COURTESY OF INDIE GAME: THE MOVIE  
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**SPECIAL ENGAGEMENTS START FRIDAY, MAY 18**

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock at [www.sfbg.com](http://www.sfbg.com). Complete film listings also posted at [www.sfbg.com](http://www.sfbg.com).

## OPENING

**Battleship** Just to clarify: there were no aliens in the board game. (2:11)  
**Bernie** See "Small-Town Confidential." (1:39) *Embarcadero, Shattuck, Smith Rafael.*  
**The Dictator** As expected, *The Dictator* is, yet again, Sacha Baron Cohen doing his bumbling-foreigner shtick. Said character (here, a ruthless, spoiled North African dictator) travels to America and learns a heaping teaspoon of valuable lessons, which are then flung upon the audience — an audience which, by film's end, has spent 80 minutes squealing at a no-holds-barred mix of disgusting gags, tasteless jokes, and schadenfreude. If you can't forgive Cohen for carbon-copying his *Borat* (2006) formula, at least you can muster admiration for his ability to be an equal-opportunity offender (dinged: Arabs, Jews, African Americans, white Americans, women of all ethnicities, and green activists) — and for that last-act zinger of a speech. If *The Dictator* doesn't quite reach *Borat*'s hilarious heights, it's still proudly repulsive, smart in spite of itself, and guaranteed to get a rise out of anyone who watches it. (1:23) *Balboa, Presidio.* (Eddy)  
**Elles** Graphic sex scenes distinguish this otherwise fairly unremarkable tale of Anne (Juliette Binoche), a magazine writer whose blah life (sure, she has a luxurious apartment, but it's populated by a distant husband, a sullen teenager, and a younger son who'd rather interface with technology than humans) becomes even more unbearable when she begins a new assignment: an article on college students who moonlight as call girls. The always-reliable Binoche brings depth to her role as a bored woman who finds herself unexpectedly titillated by her close brush with dirty thrills, but her eventual rebellion is anti-climactic after all that naughty build-up. *Elles* does plenty to earn its NC-17 rating, but filmmaker Malgoska Szumowska could've titled it *Ennuï* instead. (1:36) *Bridge, Shattuck.* (Eddy)  
**Indie Game: The Movie** Much like the film business, the video-game biz is mostly controlled by a few huge companies with thousands of employees, hell-bent on ensnaring as many of the billions of dollars spent on games annually as possible. And then, as James Swirsky and Lisanne Pajot's documentary explores, there are the little guys, who are "not trying to be professional" or produce glossy content for the masses. Instead, these individuals (or pairs) take advantage of the miracle of digital distribution to follow their own visions and create their own games. The best-case scenarios — illustrated by San Francisco indie developer Jonathan Blow and his hugely successful *Braid* — can reap enormous creative and financial rewards, but getting there — as the struggles facing the creators of *Super Meat Boy* and *Fez* plainly attest — can be a mentally and physically draining process, filled with frustration and self-doubt, exacerbated by the taunts of haters online. A thoughtful, artfully-shot peek at one tiny corner of a behemoth industry, *Indie Game* also offers a surprisingly tense, raw look at some very bright minds struggling to triumph on their own terms. (1:36) *Roxie.* (Eddy)  
**Mansome** This study of contemporary male grooming — from ironic mustaches to competitive "beardbuilding" to the fine art of the hairpiece — is yet another lighthearted entry from prolific doc-factory Morgan Spurlock (the subject matter being particularly appropriate, given his own trademark 'stache). With interstitials by co-producers Will Arnett and Jason Bateman — getting pedicures and facials while exchanging barbs, like the TV brothers they are — and input from an array of famous faces (Zach Galifianakis, Paul Rudd, the Old Spice Guy, Judd Apatow, ZZ Top), *Mansome* is actually most interesting when it focuses on less boldfaced names — like the deadly-serious "beardsman" whose flowing red locks have won him international titles, and the old-school toupee expert who matter-of-factly erases baldness for grateful clients. One quibble: though John Waters appears to discuss his own trademark facial hair, and there's a Freddy Mercury

clip, *Mansome* remains stubbornly focused on straight dudes — though it does dig up the only man in the galaxy still using the term "metrosexual." (1:24) *Lumiere, Shattuck.* (Eddy)  
**Payback** Jumping off Margaret Atwood's *Payback: Debt and the Shadow Side of Wealth*, her 2008 meditation on borrowing and lending and the way those acts reverberate through culture, documentarian Jennifer Baichwal finds a thought-provoking, graceful, seemingly free-form way into the writer's ideas. The film dips into the dynamics between a handful of unlikely debtors and creditors scattered around the globe: two families in Northern Albania tied by a blood feud over disputed land and dishonor; organizing migrant workers and their employers in Florida; and the BP oil spill and an unsuspecting environment. Baichwal, like Atwood, uncovers few easy answers — especially when it comes to handling disasters on the scale of the BP spill — all the while treating her material with elegantly considered imagery and handling her subjects with a cool intelligence. That approach might leave some yearning for an uptick in emotional connection, or simply some connect-the-dots storytelling and, dare we say, drama. Meanwhile fans of the director's *Manufactured Landscapes* (2006) will see *Payback* as its writerly relation, a tone poem about the crimes we've manufactured and muddled. (1:26) *Lumiere, Shattuck.* (Chun)  
**What to Expect When You're Expecting** The mommy guidebook hits the big screen, with an all-star cast including Jennifer Lopez and Cameron Diaz. (1:50) *Presidio, Shattuck.*  
**Where Do We Go Now?** With very real, deadly sectarian conflict on their doorstep, a group of Lebanese village women are making it up as they go along in this absurdist, ultimately inspiring dramedy with a dash of musical. Once sheltered by its isolation and the cheek-to-jowl intimacy of its denizens, the uneasy peace between Muslims and Christians in this small town threatens to shatter when the outside world begins to filter in, first through town-square TV broadcasts then tit-for-tat jabs that appear ready to escalate into violence. So the village's women conspire to preserve harmony any way they can, even if that means importing a motley cadre of Ukrainian "exotic" dancers. What results is a post-debauchery climax that almost one-ups 2009's *The Hangover* — and a film that injects ground-level merriment and humanity into the headlines, thanks to director, co-writer, and star Nadine Labaki (2007's *Caramel*), who has a gimlet eye and a generous spirit. (1:40) *Embarcadero.* (Chun)

## ONGOING

**Dark Shadows** Conceptually, there's nothing wrong with attempting to turn a now semi-obscure supernaturally themed soap opera with a five-year run in the late 1960s and early '70s into a feature film. Particularly if the film brings together the sweetly creepy triumvirate of Tim Burton, Johnny Depp, and Helena Bonham Carter and emerges during an ongoing moment for vampires, werewolves, and other things that go hump in the night. Depp plays long-enduring vampire Barnabas Collins, the undead scion of a once-powerful 18th-century New England family that by the 1970s — the groovy decade in which the bulk of the story is set — has suffered a shabby deterioration. Barnabas forms a pact with present-day Collins matriarch Elizabeth (Michelle Pfeiffer) to raise the household — currently comprising her disaffected daughter, Carolyn (Chloë Grace Moretz), her derelict brother, Roger (Jonny Lee Miller), his mournful young son, David (Gulliver McGrath), David's live-in lush of a psychiatrist, Dr. Hoffman (Carter), and the family's over-taxed manservant, Willie (Jackie Earle Haley) — to its former stature, while taking down a lunatic, love-struck, and rather vindictive witch named Angelique (Eva Green). The latter, a victim of unrequited love, is the cause of all Barnabas's woes and, by extension, the entire clan's, but Angelique can only be blamed for so much. Beyond her hocus-pocus jurisdiction is the film's manic pileup of plot twists, tonal shifts, and campy scenery-chewing by Depp, a startling onslaught that no lava lamp joke, no pallid reaction shot, no room-demolishing act of paranormal carnality set to Barry White, and no cameo by Alice Cooper can temper. (2:00) *California, Marina, Metreon, 1000 Van Ness, Sundance Kabuki.* (Rapoport) **SFBG**

## REP CLOCK

Schedules are for Wed/16-Tue/22 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times pm unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; [www.atasite.org](http://www.atasite.org). \$6-7. "GAZE Women Film Series: Home," short films, Thu, 8. "Other Cinema," works by Vanessa Renwick, Sat, 8:30.

**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$7.50-11. "Andy Cohen: Bravo's Man of Moxie," Wed, 7:30. This event, \$25-80; more info at [www.commonwealth-club.org](http://www.commonwealth-club.org). "The Asian Pacific American Vagina Monologues," Thu, 7:30. This event, \$30; tickets at [www.brownpapertickets.com](http://www.brownpapertickets.com). •**Sudden Impact** (Eastwood, 1983), Fri, 2:30, 7, and **RoboCop** (Verhoeven, 1987), Fri, 4:50, 9:20. **Children of Paradise** (Carné, 1946), Sat-Mon, 2:30, 7:30. **Milk** (Van Sant, 2008), Tue, 7:30. Harvey Milk Day celebration featuring Cleve Jones; tickets (\$15-50 at [www.brownpapertickets.com](http://www.brownpapertickets.com)) benefit the Harvey Milk Civil Rights Academy.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$6.75-10.25. **Bully** (Hirsch, 2012), call for dates and times. **First Position** (Kargman, 2011), call for dates and times. **Marley** (Macdonald, 2012), call for dates and times. **Monsieur Lazhar** (Falardeau, 2011), call for dates and times. **Bernie** (Linklater, 2012), May 18-24, call for times. "Shorts in Brief," Pixar Animation Studios Shorts, Sun, 2. This event, \$5.

**CITY COLLEGE OF SAN FRANCISCO** Diego Rivera Theater, 50 Phelan, SF; [facebook.com/cityshorts](http://facebook.com/cityshorts). \$2. "12th Annual City Shorts Student Film Festival," Thu, 7.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [bampfa.berkeley.edu](http://bampfa.berkeley.edu). \$5.50-9.50. No screenings scheduled.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$6.50-10. "I Wake Up Dreaming 2012: The French Have a Name for It!": •**Shadow of Terror** (Landers, 1945), Wed, 6:40, 9:35, and **Storm Over Lisbon** (Sherman, 1944), Wed, 8; •**I Wouldn't Be in Your Shoes** (Nigh, 1948), Thu, 6, 9, and **When Strangers Marry** (Castle, 1944), Thu, 7:30, 10:30; •**Female Jungle** (VeSota, 1956), Fri, 6:20, 9:30, and **Killer's Kiss** (Kubrick, 1955), Fri, 8, 11; •**The Scarf** (Dupont, 1951), Sat, 2, 6, 10, and **In a Lonely Place** (Ray, 1950), Sat, 4, 8; •**So Dark the Night** (Lewis, 1946), Sun, 2:20, 6:40; **Chinatown at Midnight** (Friedman, 1949), Sun, 3:45, 8, and **Bluebeard** (Ulmer, 1944), Sun, 5:15, 9:30; •**Shoot to Kill** (Berke, 1947), Mon, 6:40, 9:30, and **Deadline for Murder** (Tinning, 1946), Mon, 8; **Girl on the Run** (Beckhard and Lee, 1953), Tue, 6:35, 9:35, and **The Sinister Urge** (Wood, 1960), Tue, 8. **Indie Game: The Movie** (Pajot and Swirsky, 2012), May 18-24, 7, 9 (also Sat-Sun, 5).

**SF FILM SOCIETY CINEMA** 1746 Post, SF. \$10-11. **Here** (King, 2011), Wed-Thu, 1:45, 6:30. **Michael** (Schleizer, 2011), Wed-Thu, 4:15, 9.

**SF MUSEUM OF MODERN ART** Phyllis Wattis Theater, 131 Third St, SF; (415) 357-4000. Free. "PhotoFilm! Part One: How Much Movement Does an Image Need?", Fri, 4:30. Co-presented by the Goethe-Institut.

**SF PUBLIC LIBRARY** Koret Auditorium, 100 Larkin, SF; [www.sfpl.org](http://www.sfpl.org). Free. "Bay Area Community Cinema Series:" **Strong!** (Wyman, 2012), Tue, 5:45.

**SUNDANCE KABUKI** 1881 Post, SF; [www.sundancecinemas.com](http://www.sundancecinemas.com). "San Francisco Opera's Grand Opera Cinema Series:" **Il Trittico**, Sat, 10:30am.

**VICTORIA THEATRE** 2961 16th St, SF; [www.sfcinematheque.com](http://www.sfcinematheque.com). \$10 (festival pass, \$50). "San Francisco Cinematheque: Crossroads 2012," new and rediscovered films, Fri-Sun.

**VORTEX ROOM** 1082 Howard, SF; [www.myspace.com/thevortexroom](http://www.myspace.com/thevortexroom). \$7 donation. "Starship Vortex:" •**Journey to the Seventh Planet** (Pink, 1965), Thu, 9, and **Journey to the Far Side of the Sun** (Parrish, 1969), Thu, 11.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, [www.ybca.org](http://www.ybca.org). \$6-8. "War and Remembrance: The Films of Aleksei Guerman:" **Khrustal'ov, My Car!** (1998), Thu, 7; **Twenty Days Without War** (1976), Sun, 2. **SFBG**



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### GENERAL MANAGER

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VP, Financial Controller (Kimpton Hotel & Restaurant Group LLC - San Francisco, CA) Identify changes in finan report'g stds & determine audit approach. Reqs a Master's degr (or foreign equiv) in Acct'g & 3 yrs of exp provid'g finan stmnt audit svcs. In lieu of a Master's degr in Acct'g & 3 yrs of exp provid'g finan stmnt audit svcs, will accept a Bach's degr in Acct'g & 5 yrs of exp provid'g finan stmnt audit svcs. Must also have exp in each of the follow'g: provid'g finan stmnt audit svcs to consolidated real estate entities; audit'g intnl controls over finan report'g/Sarbanes Oxley Act compliance; evaluat'g the dsgn & documentation of intnl control enviroins, incl controls in IT systems; util. of JD Edwards ERP app, incl evaluat'g & approv'g changes to user security sett'gs, enforcemnt of segregation of duties & fixed asset module process'g; us'g FAS 167 variable interest entity consolidation guidance in the real estate industry & ability to identify rel issues in complex legal structures & contractual arrangmnts; app of historic tax credit syndication structures & leas'g structures, incl rel. acct'g & taxation implications; & evaluat'g fed. income tax as well as state & local tax issues assoc'd w/ legal entity structur'g incl pass-thru entities. Must have active CPA license. Resumes: Kimpton Hotel & Restaurant Group LLC, Attn: L. Lerude, 2222 Kearyn St, Suite 200, San Francisco, CA 94108. Job KIMMKO.

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## LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342069-00 The following person is doing business as **Grandma's Deli & Cafe** 1551 Mission Street, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Francisca Upvall. This statement was filed by Susanna Chin, Deputy County Clerk on April 27, 2012. **L#113590 May 2, 9, 16 and 23, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342190-00 The following person is doing business as **Originate Travel** 247 16th Avenue, San Francisco, CA 94118. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date March 20, 2012. Signed by Maggie Eskicioglu. This statement was filed by Magdalena Zevallos, Deputy County Clerk on March 22, 2012. **L#113585, April 25, May 2, 9 and 16, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342289-00 The following person is doing business as **Tacos El Paisano** 3480 Cesar Chavez Street, San Francisco, CA 94110. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Heriberto Jimenez. This statement was filed by Elsa Campos, Deputy County Clerk on March 27, 2012. **L#113584, April 25, May 2, 9 and 16, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342591-00 The following person is doing business as **Soiree By Simone Lennon** 614 4th Avenue, San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date April 9, 2012. Signed by Simone Lennon. This statement was filed by Susanna Chin, Deputy County Clerk on April 9, 2012. **L#113593 May 9, 16, 23 and 30, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342731-00 The following person is doing business as **Planet Harmony** 185 Anderson Street, San Francisco, CA 94110. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date April 13, 2012. Signed by Suzanne Bontempo. This statement was filed by Maribel Jaldon, Deputy County Clerk on April 13, 2012. **L#113588 May 2, 9, 16 and 23, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342749-00 The following person is doing business as **LAP Technologies** 1215 Pacific Ave. #202, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Adam Lang. This statement was filed by Elsa Campos, Deputy County Clerk on April 13, 2012. **L#113595 May 9, 16, 23 and 30, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342751-00 The following person is doing business as **San Francisco Pup Scouts** 1215 Pacific Ave. #202, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Autumn Rhodes. This statement was filed by Elsa Campos, Deputy County Clerk on April 13, 2012. **L#113594 May 9, 16, 23 and 30, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342812-00 The following person is doing business as **Etnochik** 3655 Broderick Street, Apt 203, San Francisco, CA 94123. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Veronica Tovar. This statement was filed by Elsa Campos, Deputy County Clerk on April 17, 2012. **L#113582, April 25, May 2, 9 and 16, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342932-00 The following person is doing business as **Madrone Studios** 1417 15th Street, San Francisco, CA 94103. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date July 1, 2010. Signed by Jon Rowe. This statement was filed by Alex Liang, Deputy County Clerk on April 23, 2012. **L#113589 May 2, 9, 16 and 23, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342953-00 The following person is doing business as **San Francisco Wood Shop** 3450 3rd Street #5E, San Francisco, CA 94124. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by John Sheridan. This statement was filed by Marubel Jaldon, Deputy County Clerk on April 24, 2012. **L#113586, May 2, 9, 16 and 23, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342997-00 The following person is doing business as **EVRI** 172 Connecticut Street, San Francisco, CA 94107. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Brandon Peele. This statement was filed by Susanna Chin, Deputy County Clerk on April 25, 2012. **L#113587 May 2, 9, 16 and 23, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343091-00 The following person is doing business as **A & R Seafood Company** 1717 Holloway Ave., San Francisco, CA 94132. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date April 30, 2012. Signed by Casey F. Pacheco III. This statement was filed by Magdalena Zevallos, Deputy County Clerk on April 30, 2012. **L#113583 May 2, 9, 16 and 23, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343189-00 The following person is doing business as **Sarah & Co.** 1444 La Playa Street #3, San Francisco, CA 94122. This business is conducted by husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 2/3/12. Signed by Kyle Kaufman. This statement was filed by Magdalena Zevallos, Deputy County Clerk on May 2, 2012. **L#113592 May 9, 16, 23 and 30, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343300-00 The following person is doing business as **Smarter Peripherals** 371 Raymond Avenue, San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date February 8, 2012. Signed by Joseph Chung. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on May 8, 2012. **L#113601 May 16, 23, 30 and June 6, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343340-00 The following person is doing business as **go SF Car Service** 2398 Pacific Ave. #308, San Francisco, CA 94115. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date May 10, 2012. Signed by Mehmet Touz owner + member. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on May 10, 2012. **L#113598 May 16, 23, 30 and June 6, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343359-00 The following person is doing business as **Sun & Moon Ensemble** 1924 Union Street Suite 2, Oakland, CA 94607. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date May 10, 2012. Signed by Mary Lexa. This statement was filed by Michael Jaldon, Deputy County Clerk on May 10, 2012. **L#113600 May 16, 23, 30 and June 6, 2012**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **May 4, 2012**. To Whom It May Concern: The name of the applicant is: **TAQUERIAS EL FAROLITO INC** . The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2738 MISSION STREET, SAN FRANCISCO, CA 94110-3104. Type of License Applied for: **41 - ON-SALE BEER AND WINE -EATING PLACE** . Publication dates: May 16, 2012. **L#113597**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: **Laurent Uhalde**. CASE NUMBER: **PES-12-295659**. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of Laurent Uhalde. A Petition for Probate has been filed by: **Patrick Murray** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **Patrick Murray** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: June 6, 2012, Probate Department, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on May 9, 2012 by L. Dotson, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of first issuance of letters as provided in Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above. You may examine the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk. Attorney for petitioner: Pamela Palpalatoc, 123 10th Street, SAN FRANCISCO, CA. 94103. TELE: 415-935-3595. **#113599 May 16, 23 and 30, 2012**

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548591. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Dennis Charles Zak for change of name. TO ALL INTERESTED PERSONS: Petitioner **Dennis Charles Zak** filed a petition with this court for a decree changing names as follows: Present Name Dennis Charles Zak. Proposed Name: **Christopher Charles Hertzler** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 19, 2012. Time: 9:00 AM room - 519. Signed by Donald Sullivan, Presiding Judge on April 17, 2012. Endorsed Filed San Francisco County Superior Court on April 17, 2012, by D. Steppe, Deputy Clerk. **Publication dates April 25, May 2, 9, and 16, 2012. L#113580**

SUMMONS (FAMILY LAW) CASE NUMBER **D12-01054** NOTICE TO RESPONDENT: ROGER LEE PITCHER (aka ROGER BREEDY) , YOU ARE BEING SUED. THE PETITIONER'S NAME IS: LESIA A. JOHNSON. You have **30 CALENDAR DAYS** after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately.

This matter is continued for further hearing on June 8, 2012 at 10 a.m. in Dept. 50 on the following issues:Petition/ Order to Show Cause for Judgement of Nullity of Marriage at Superior Court of California, County of Contra Costa, 1000 Center Drive, Pittsburg, CA 94565, Branch name: Arnason Justice Center. NOTICE: The restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. NOTE: If a judgment or support order is entered, the court may order you to pay all or part of the fees and costs that the court waived for yourself or for the other party. If this happens, the party ordered to pay fees shall be given notice and an opportunity to request a hearing to set aside the order to pay waived court fees. The name and address of the court are: Superior Court of California, 1000 Center Drive, Pittsburg, CA 94565. The name, address, and telephone number of petitioner's attorney, or petitioner without an attorney are: Kathleen B. Perkins, P.O. BOX 1299, Lafayette,CA 94549. 925-283-7938. Notice To The Person Served: You are served as an individual. Date: March 08, 2012 by Clerk; C. Grey, Deputy Clerk. **Publication dates: May 9th, 16, 23 and 30,2012 L#113596**

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